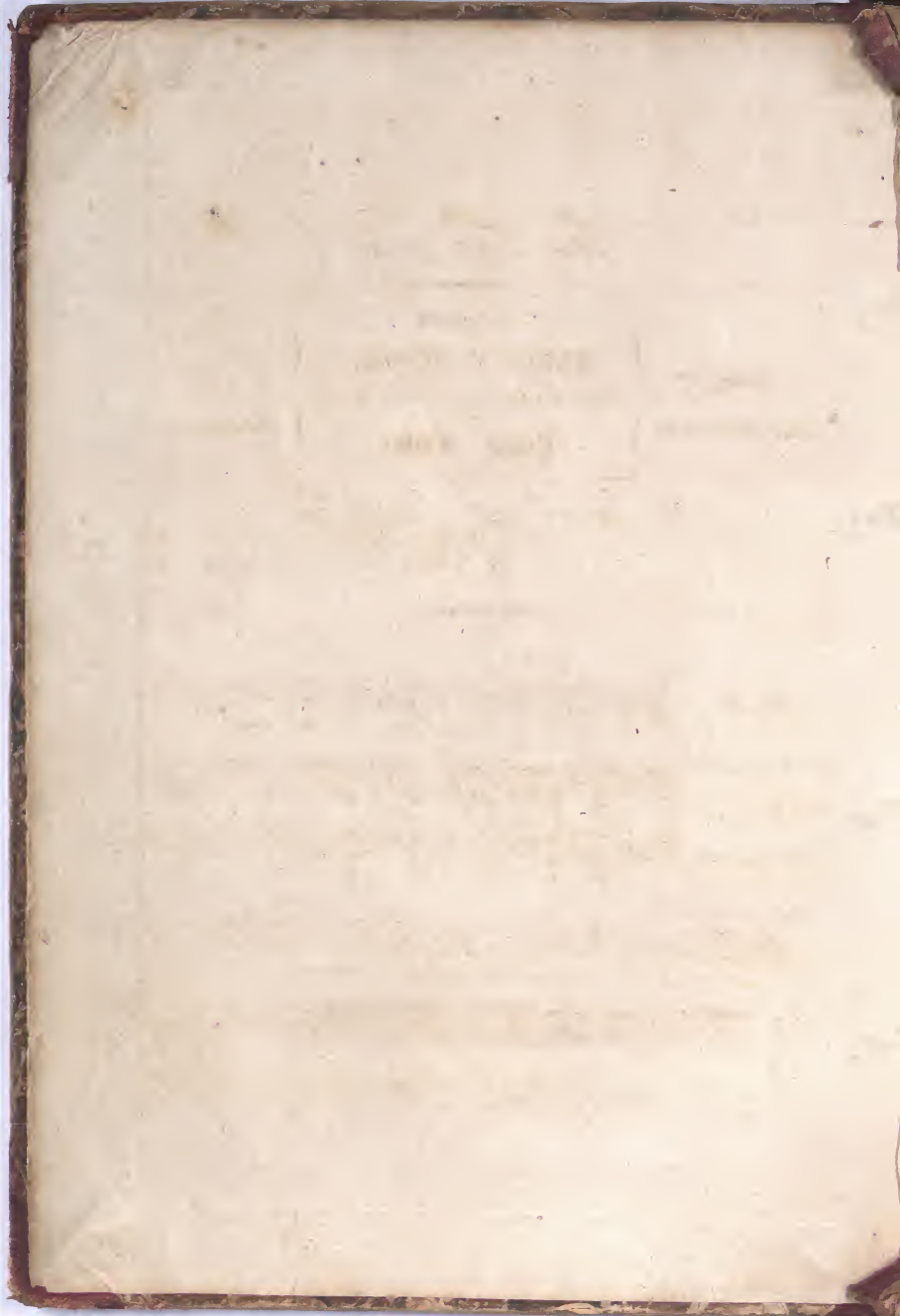


From the collections of Sydney Living Museums / Historic Houses Trust of NSW



M

E

56

H

Come Love to me!

COMPOSED BY

HENRY R. BISHOP,

and the accompaniment as played by him

ON THE

Piano Forte,

AT THE

Theatre Royal Drury Lane?

Sung by

JACK STEPHENS.

The Libretto by

G. S. JONES ESQ.

ADINE

Oh! sweet = ly Oh! sweet = = ly the

ANDANTINO

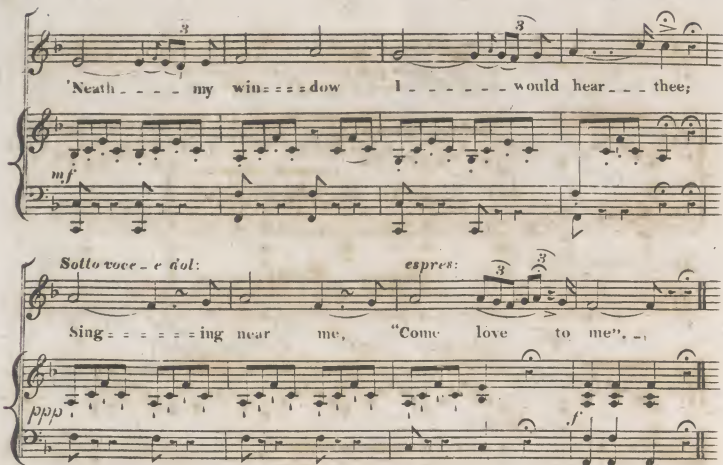
ESPRESSIVO

e molto Sostemuto.

noon - day , end = ing, Evening now send = ing Shades o'er - the sea; -

Faustus.





'Neath my win-dow I would hear thee;

*mf*

*Sotto voce - e dol:* *espres:*

Sing-ing near me, "Come love to me",

*ppp*



2<sup>d</sup> VERSE.

or fleet-ly

Oh! fleet-ly, more fleet-ly, The night-star

*f* *mf* *p* *mf*

weep-ing, All are now sleep-ing O'er wave and

*p*

Finis.



lea - - - From - - - the moun = = = tain : Sure - - - I

*mf* *f* *mf*

*Sotto voce, e dol:*

hear - - thee, Sing = = = ing near me, "Come," love to

*p* *ppp* *Slentando*

3<sup>d</sup> VERSE.

me". On! dark = = = = er, and

*f* *f* *mf*

dark = = = = er The night is grow = = = = ing,

Furustus.

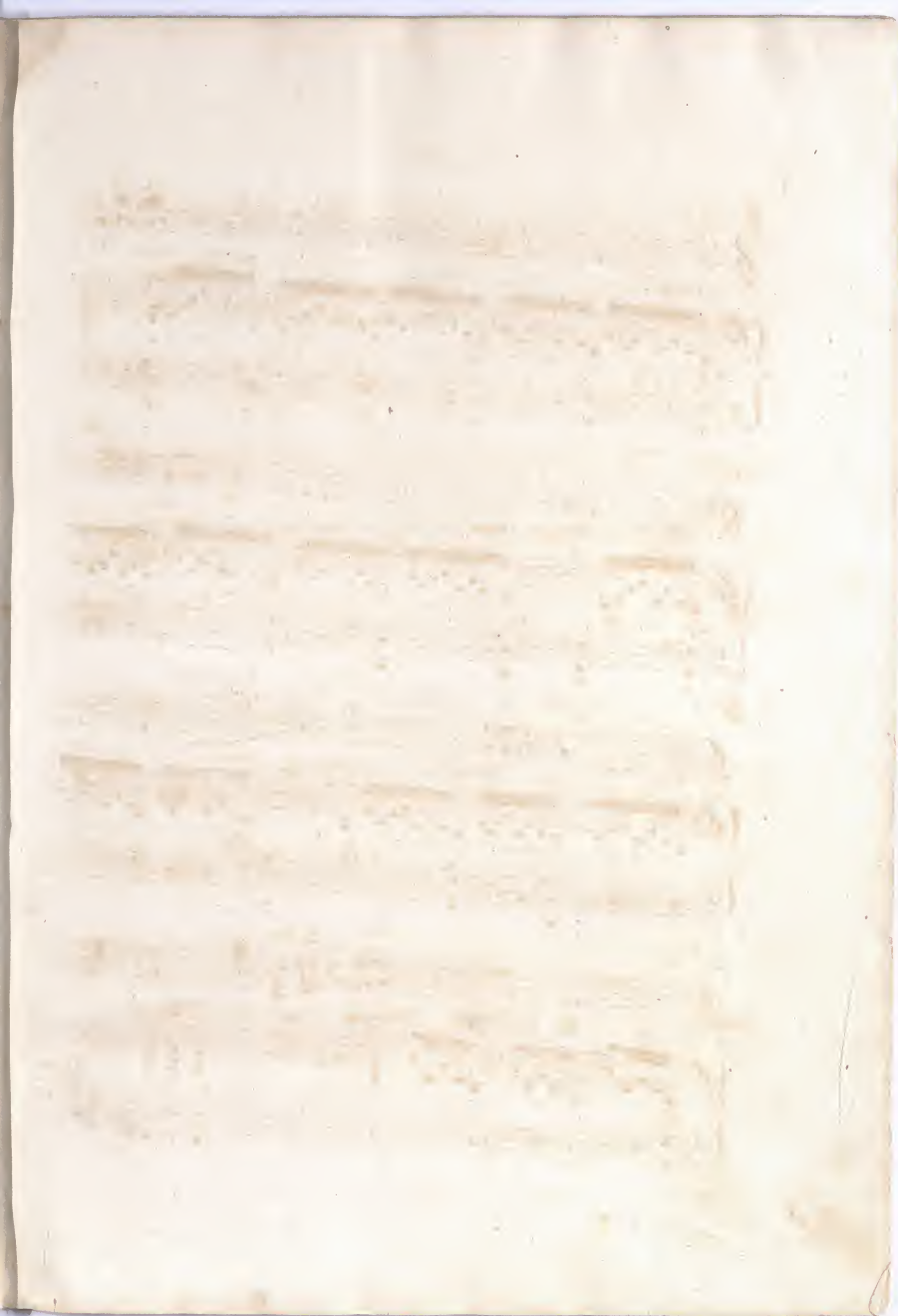
Deep = = = = er throw = = ing - - Shades, soon to  
flee; - - Now - - I see thee,  
Now - - I hear thee, - - Sing = = = = ing  
near me, - - "I come to - - thee".

*p* *mf* *f* *mf* *p* *ppp* *f*

*Larg<sup>o</sup>* *Tempo 1<sup>mo</sup> sotto voce.* *Slend<sup>o</sup> espress<sup>o</sup>*

FAUSTUS

Wm. B. Stone & Co. LONDON







## FROM HER LATTICE SHE HAS FLED.

*J. Barnett.*

VOICE.

POCO ALLEGRETTO MA PENSOSO.

PIANO

FORTE.

The musical score is written for voice and piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'POCO ALLEGRETTO MA PENSOSO.' The piano part starts with a *p* (piano) dynamic. The voice part has a long rest for the first measure. The piano part features a series of chords and moving lines. The second system includes a *mez.* (mezzo-forte) marking and a *Rallent.* (rallentando) instruction. The third system contains the lyrics: 'From her lat-tice she has fled, She for whom my lay I wake;'. The piano part continues with chords and a *ff* (fortissimo) marking at the end.

And the stars no longer shed,... Their lustre o'er the silver lake.

*Cres.*

From her lattice she has fled, She for whom my lay I

wake; And the stars no longer shed, Their lustre o'er the silver

lake. (Hist! Hist!) No more she greets her lo..vers

*p* *mez.*



lay, (Hist! Hist!) But like the night, has fled a...

*Cres.*

...way, But like the night, has fled a...way, But like the night, has

*ff*

fled a...way.

From her lat..tice she hath fled,

*p*

She for whom my song of love; Up..on the winds broad wings are spread, And

wafted to her ear a....bove. From her lat\_tice she hath fled,

*ff*

She for whom my song of love, Up...on the winds broad wings are spread, And

wafted to her ear a....bove. (Hist! Hist!) No

*p*

more she greets the lo-ver's lay, (Hist! Hist!) But

*mez.* *Cres.*

like the night, has fled a----way, But like the night, has fled a----

*ff*

----way, But like the night, has fled a----way.

*ff* *ff*

*p*





SING NOT MY SONG YET,

A Ballad,

Sung by

M<sup>r</sup>. WOOD,

Written and Composed

By

J. AUGUSTINE WADE ESQ<sup>r</sup>.

*Ent. at Sta. Hall.*

*Price 2/-*

*London, Printed & Sold by E. T. LATOUE, Music Seller to His Majesty,*

*50, New Bond Street.*







# A CATALOGUE OF NEW VOCAL MUSIC,

PUBLISHED BY

**F. T. LATOUR,**

*Music Seller and Publisher to His Majesty,*

50, NEW BOND STREET.

## SONGS, DUETS, AND CHORUSES,

IN THE POPULAR COMIC OPERA OF THE

### TWO HOUSES OF GRENADA,

BY J. A. WADE, Esq.

The shades from the mountains.....	Opening Chorus.....	s. d.
Where is the spring time of youth?... Sing by Mrs. Geesin		3 0
Ask not my love, (Bravura)..... ditto.....		2 6
Love was once a little boy, (4th edition)..... Miss Graddon		2 6
Oh! young maiden hearts, beware..... ditto.....		1 6
Should hope's dream be o'er..... ditto..... Mr. Braham		2 0
O do you remember the first time..... ditto.....		2 0
Up, comrades, up..... ditto.....		2 0
Away, light vows of woman's love..... ditto..... Mr. Horn		2 0
For Love and Beauty's sake..... ditto.....		2 0
Love has its own sweet pleasures..... Duet, sung by		
Mrs. Geesin and Miss Graddon		2 0
I've wander'd in dreams..... Duet, sung by		
Mrs. Geesin and Mr. Braham		2 6
Serenades are pleasant things..... Comic duet, sung by		
Miss Cubitt and Mr. Harley.....		2 0
In what new homedoes Love now dwell? Duet, sung by		
Miss Graddon and Mr. Horn.....		2 0
Fair Moon on tow'r and tree..... Duet, sung by		
Mrs. Geesin and Mr. Braham		2 0
With Love and thee..... Duet, sung by		
Mrs. Geesin and Mr. Braham		2 0
Welcome to thy native home..... Finale to 1st Act.....		2 6
'Tis now the promised hour..... ditto..... 3d.....ditto.		
Come let us tread the welcome way..... ditto.....ditto.		

## SONGS, DUETS, &c.

IN THE FARCE OF A

### TRIP TO WALES,

BY J. PARRY.

Opening Glee.....		1 6
The bells were ringing.....	Sung by Miss Graddon	1 6
In peace or in war.....	ditto.....	1 6
Aye sure!.....	ditto.....	1 6
The man who would slander.....	ditto .. Miss A. Tree	1 6
The good-natured Lad.....	ditto .. Mr. Dowton	1 6
The worth of true friendship.....	ditto .. Mr. G. Smith	1 6
Two Masters, or Two Faces under		
one Hat.....	ditto .. Mr. Harley..	1 6
The National Dance.....		1 6
Peggy Wilkins.....	Comic Duet, sung by	
Mrs. Orger and Mr. Harley.....		1 6
Let life be short, let life be long.....	Duet, sung by	
Mr. Harley and Mr. Edwin.....		1 6
Fairy Elves their watch are keeping.....	sung by Miss Graddon	
& Miss A. Tree, also by Miss Cawse & Miss H. Cawse		1 6
Your smiles will make me blest.....	Finale.....	1 6

## SONGS, &c. BY J. A. WADE, Esq.

I have fruit, I have flowers.....Cavatina, sung by Miss Love ..		2 0
The Vesper Bell.....	Ballad..... ditto.....	2 0
Meet me by moonlight.....	ditto.....Made. Vestris	2 0
The Confusion.....	ditto.....	2 0
My lute it has but one sweet song.....	ditto .. Miss Love.....	2 0
The Island Maid to her Love.....		2 0
The Minstrel's Farewell.....		2 0
Sweet, to thy slumbers, away.....		2 0
The little maid and the bird.....	Duet.....	2 6
Spirits we of fairy land.....	Canon.....	2 0

## SONGS BY JOHN BARNETT.

My vows of love.....	Rondeau.....	s. d.
He waits for me.....	Canzone.....	2 0
Believe them not.....	Ballad.....	2 0
Shakespeare's Birth-day.....		2 6
When Clara touch'd.....		2 0

## SONGS BY F. W. CROUCH.

The rose which I gathered.....	Sung by Miss Stephens	2 0
With thee I'll quit the festive scene.....	ditto .. Mr. Sapio.....	2 0
Your heart and lute, (2d edition).....		2 0
And must I bid a long farewell.....		1 6

## SONGS BY J. PARRY.

Love is a good little boy.....	Ballad.....	Sung by Miss Love... 2 0
O tell me no more of thy sighs. Rondo, ditto	Mr. Sinclair.....	2 0
The Laurel Crown.....	ditto by Mr. Braham	2 0
To the conflict's heat I'll go.....	ditto.....	2 0
Relieve the poor orphan.....	Ballad... ditto Manser Barker.....	1 6

## SONGS BY N. C. BOCHSA.

Slowly wears the day, love.....	Sung by Mr. Pearman	1 6
'Tis not the beam ..		1 6
Content.....		1 6

## SONGS BY G. LANZA.

Friendless Girl.....	Sung by Mrs. Salmon	2 0
The Orphan Maid.....	ditto.....	2 0
Love is like the rose ..	ditto.....	1 6
Little lovely rose de meaux.....		2 0

## SONGS BY W. BALL.

Dear native home.....	Sung by Mr. Duruset	1 6
The Cadet's Farewell.....	ditto.....	1 6
Oh! youth's delightful hours.....	ditto .. Miss Foote ..	2 0

Jock o' Hazeldean.....	Miss Paton.....	2 0
Waters of Elie.....	Kialmark.....	2 0
Love is still a little boy.....	Jolly.....	2 0
The Cottage of Ellen.....	R. Smith.....	1 6
'Twere vain to tell thee all I feel.....	Made. Stockhausen	2 0
The Wandering Boy.....	Kirby.....	2 0
If this be love, I'll not complain.....	Blewitt.....	2 0
Sly Cupid.....	Latour.....	2 0
Sleep on, dearest Ellen.....	Bernard.....	2 0

## SONGS FOR THE SPANISH GUITAR.

ARRANGED BY SOLA.

Meet me by moonlight ..		1 6
Love was once a little boy ..		1 6
The Vesper Bell.....		1 6
Your heart and lute.....		1 6
O do you remember.....		1 6
Slowly wears the day.....		1 6

## SONGS OF THE FLOWERS,

The Poetry and Music by *J. Augustine Wade, Esq.*, with Illustrations by *Corbould*, Nos. 1 and 2, each 10s. 6d.

## SACRED MELODIES,

A Selection of Psalms and Hymns, in 4 parts, at 6s. each, or complete, in boards, 21s. by *T. Bennett*, Organist of the Cathedral, and St. John's Chapel, Chichester.

J. HALLEY, PRINTER, WARDOUR STREET, SOHO.

## SING NOT MY SONG YET.

*J. Augustine Wade Esq.*

*ANDANTE*  
*LEGATO.*

The piano introduction is in B-flat major, 2/4 time, marked Andante Legato. It consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a continuous eighth-note accompaniment.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Sing not my Song yet — The". The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

The second system continues the song. The vocal line has the lyrics "Hall's not half de...serted; Still gay throngs are met — Oh!". The piano accompaniment maintains its accompanimental role, with the right hand providing harmonic support.

The third system concludes the song. The vocal line has the lyrics "wait 'till they're de...par...ted! — Such a song as mine". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Suits not heedless fol...ly;— Such a voice as thine, Loves lone melan...  
 cho....ly! Then sing not my Song yet— The Hall's not half de..  
 serted;— Still gay throngs are met, Oh! wait 'till they're de..  
 parted!

*pp*  
*cres*  
*ad lib: e dim.*  
*tempo.*  
*sf*  
*ad lib:*



Think of that lone glen, Where first you humm'd it

*tempo. p*

oer, love! Those that listen'd then — The Moon the si...lent

shore, love! The Night...in...gale that stopt Her

own sweet strain of sor...row, And from her high thorn

*pp*



dropt — Your sweet — er strain to bor — row! Then

sing not my song yet — The Hall's not half de —

ser — ted; — Still gay throngs are met, Oh!

*cres*

wait 'till they're de — par — ted!

*ad lib: e dim.* *tempo.*



4  
MY JOYS HAVE ALL TOO BRIEFLY PAST  
A Ballad

The Words Translated from the German

BY ROSCOE,

*Composed and Inscribed to*

MISS MAEDER,

BY

W<sup>M</sup> CONRAN.

Ent<sup>d</sup> at Sta. Hall

Price 1/6<sup>d</sup>

DUBLIN,

Published at E. M<sup>c</sup> Cullagh's Music Ware Rooms, 1, Royal Arcade.

VOCE

ALLEGRETTO

PIANO

FORTE

There sat up - on the lin - den tree, A bird and sang its strain, So

sweet it sang that as I heard, My heart went back a - gain; It

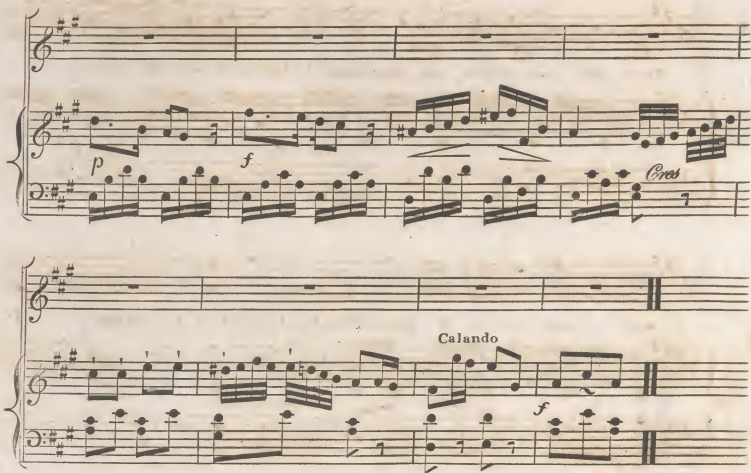
*con espres*

went to one re - member'd spot, It saw the rose trees grow, And

thought a - gain the thoughts of love There che - rish'd long a - - go.

*fz* *f* *ad lib*





A thousand years to me it seems,  
 Since by my fair I sat,  
 Yet thus to be a stranger long,  
 Is not my 'choice but fate;  
 Since then I have not seen the flow'rs,  
 Nor heard the bird's sweet song,  
 My joys have all too briefly past,  
 My griefs been all too long.



**"LOVE'S ADVANCE,"**

*the much*

*Admired* **SONG**, *as sung*

*AT THE*

**Théâtre Royal Drury Lane,**

*BY*

**MIS LOVE.**

*in the favorite Interlude of*

**THE SCHOOL FOR GALLANTRY.**

*Composed by*

**T. COOKE.)**

*Director of the Music to the*

**THEATRE ROYAL DRURY LANE.**

*Ent.<sup>d</sup> at Sta. Hall.*

*Price 2.<sup>s</sup>*

**( L O N D O N , )**

*Printed & Sold by F. T. LATOUB, Music Seller to His Majesty, 50, New Bond Street.*

THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION

THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
155 E. 42ND ST. N.Y.C. 17, N.Y.

THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
155 E. 42ND ST. N.Y.C. 17, N.Y.

THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX TILDEN FOUNDATION  
155 E. 42ND ST. N.Y.C. 17, N.Y.



# LOVE'S ADVANCE.

J. Cooke.

VOICE

PIANO FORTE

ALLEGRO SPIRITO

Kind præceptor give me joy, Con-

gratulate your tutor'd boy who owes his bliss to your fond care, You

L411

taught your scholar lessons rare, say, am I not ad-vancing? say,

am I not ad-vancing I fol-low'd all your

*Gres* *f*

sage ad-vice con'd each chapter o-ver twice, And prov'd myself a

*p*

great a-dept, when you believ'd your pupil slept, did I not ha! ha!

*p*

ha! say am I not ad - vancing? did I not ha! ha!

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics "ha! say am I not ad - vancing? did I not ha! ha!". The piano accompaniment includes a forte dynamic marking (*fz*) in the right hand.

ha! say am I not ad - vancing? say am I not ad -

The second system continues the vocal and piano parts. The vocal line has the lyrics "ha! say am I not ad - vancing? say am I not ad -". The piano accompaniment includes a piano dynamic marking (*p*) in the right hand.

vancing? say am I not ad - vancing? say am I not ad -

The third system continues the vocal and piano parts. The vocal line has the lyrics "vancing? say am I not ad - vancing? say am I not ad -". The piano accompaniment includes a *Gres* (Grave) marking in the left hand.

vancing?

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "vancing?". The piano accompaniment includes *Gres* and *f* (forte) markings in the left hand.

Left

How to press, and how to woo, I learn'd dear master all of you I

know full well how you would rail, If once you found your precepts fail, And

thought me not ad-vancing and thought me not ad-vancing

But how will you re-joice to see, my efforts crown'd with victory Be-

L 114



hold this ring, this pledge of love this will your scholars progress prove does it

not? ha! ha! ha! say am I not ad-vancing? does it not? ha! ha!

ha! say am I not ad-vancing? say am I not ad-vancing? say am I not ad-

vancing? say am I not ad-vancing?

*mf f* *Gres f*

L F F F

# A CATALOGUE OF NEW VOCAL MUSIC,

PUBLISHED BY

**F. T. LATOUR,**

**Music Seller and Publisher to His Majesty,**

50, NEW BOND STREET.

## SONGS, DUETS, AND CHORUSES,

IN THE POPULAR COMIC OPERA OF THE

### TWO HOUSES OF GRENADA,

BY J. A. WADE, Esq.

	s.	d.
The shades from the mountains..... Opening Chorus.....	3	0
Where is the spring time of youth?..... Sung by Mrs. Geesin	2	6
Ask not my love, (Bravura)..... ditto.....	2	6
Love was once a little boy, (4th edition) ditto..... Miss Gradlon	2	6
Oh! young maiden hearts, beware..... ditto.....	1	6
Should hope's dream be o'er..... ditto..... Mr. Braham	2	0
O do you remember the first time..... ditto.....	2	0
Up, comrades, up..... ditto.....	2	0
Away, light vows of woman's love..... ditto..... Mr. Horn	2	0
For Love and Beauty's sake..... ditto.....	2	0
Love has its own sweet pleasures..... Duet, sung by		
I've wander'd in dreams..... Mrs. Geesin and Miss Gradlon	2	0
Serenades are pleasant things..... Duet, sung by		
Miss Cubitt and Mr. Harley.....	2	0
In what new homedoes Love now dwell? Duet, sung by		
Miss Gradlon and Mr. Horn.....	2	0
Fair Moon on tow'r and tree..... Duet, sung by		
Mrs. Geesin and Mr. Braham.....	2	0
With Love and thee..... Duet, sung by		
Mrs. Geesin and Mr. Braham.....	2	0
Welcome to thy native home..... Finale to 1st. Act.....	2	6
'Tis now the promised hour..... ditto..... 2d..... ditto.		
Come let us tread the welcome way..... ditto..... 3d..... ditto.		

## SONGS, DUETS, &c.

### IN THE PARCE OF A TRIP TO VALES,

BY J. PARRY.

Opening Gle.....	1	6
The bells were ringing..... Sung by Miss Gradlon	1	6
In peace or in war..... ditto.....	1	6
Aye sure I..... ditto..... Miss A. Tree	1	6
The man who would slander..... ditto..... Mr. Dowton	1	6
The good-natured Lad..... ditto..... Mr. Edwin...	1	6
The worth of true friendship..... ditto..... Mr. G. Smith	1	6
Two Masters, or Two Faces under		
one Hat..... ditto..... Mr. Harley.....	1	6
The National Dance..... Comic Duet, sung by		
Peggy Wilkins..... Mrs. Orger and Mr. Harley.....	1	6
Let life be short, let life be long..... Duet, sung by		
Fairy Elves their watch are keeping..... sung by Miss Gradlon	1	6
& Miss A. Tree, also by Miss Cawse & Miss H. Cawse	1	6
Your smiles will make me blest..... Finale.....	1	6

## SONGS, &c. BY J. A. WADE, Esq.

I have fruit, I have flowers..... Cavatin, sung by Miss Love	2	0
The Vesper Bell..... Ballad..... ditto..... Miss Paton.....	2	0
Meet me by moonlight..... ditto..... Made, Vestr...	2	0
The Confession..... ditto.....	2	0
My lute it has but one sweet song..... ditto..... Miss Love.....	2	0
The Island Maid to her Lover.....	2	0
The Minstrel's Farewell.....	2	0
Sweet, to thy slumbers, away.....	2	0
The little maid and the bird..... Duetino.....	2	0
Spirits we of fairy land..... Canon.....	2	0

## SONGS BY JOHN BARNETT.

My vows of love..... Rondeau.....	s.	d.
He waits for me..... Canzone.....	2	0
Believe them not..... Ballad.....	2	0
Shakespeare's Birth-day.....	2	6
When Clara touch'd.....	2	0

## SONGS BY F. W. CROUCH.

The rose which I gathered..... Sung by Miss Stephens	2	0
With thee I'll quit the festive scene..... ditto.....	2	0
Your heart and lute, (3d edition).....	2	0
And must I bid a long farewell.....	1	6

## SONGS BY J. PARRY.

Love is a good little boy..... Ballad..... Sung by Miss Love.....	2	0
O tell me no more of thy sighs. Ronde, ditto Mr. Sinclair.....	2	0
The Laurel Crown..... ditto by Mr. Braham.....	2	0
To the couldier's heat I'll go..... ditto.....	2	0
Relieve the poor orphan..... Ballad..... ditto Master Barker.....	1	6

## SONGS BY N. C. BOCHSA.

Slowly wears the day, love..... Sung by Mr. Pearman	1	6
'Tis not the beam.....	1	6
Content.....	1	6

## SONGS BY G. LANZA.

Friendless Girl..... Sung by Mrs. Salmon	2	0
The Orphan Vaid..... ditto.....	2	0
Love is like the rose..... ditto.....	1	6
Little lovely rose de meaux.....	2	0

## SONGS BY W. BALL

Dear native home..... Sung by Mr. Duruset	1	6
The Cadet's Farewell..... ditto.....	1	6
Oh! youth's delightful hours..... ditto..... Miss Foote	2	0

Jock o' Hazl-dean..... Miss Paton.....	2	0
Waters of Elle..... Killmark.....	2	0
Love is still a little boy..... Jolly.....	1	6
The Cottage of Elle..... R. Smith.....	1	6
'Twere vain to tell thee all I feel..... Made-Stockhausen	2	0
The Wandering Boy..... Kirby.....	2	0
If this be love, I'll not complain..... Blewitt.....	2	0
Sly Cupid..... Latour.....	2	0
Sleep on, dearest Ellen..... Bernard.....	2	0

## SONGS FOR THE SPANISH GUITAR,

ARRANGED BY SOLA.

Meet me by moonlight.....	1	6
Love was once a little boy.....	1	6
The Vesper Bell.....	1	6
Your heart and lute.....	1	6
O do you remember.....	1	6
Slowly wears the day.....	1	6

## SONGS OF THE FLOWERS.

The Poetry and Music by J. Augustine Wade, Esq., with illustrations by Corbould, Nos. 1 and 2, each 10s. 6d.

## SACRED MELODIES.

A Selection of Psalms and Hymns, in 4 parts, at 6s. each, or complete, in boards, 21s. by T. Bennett, Organist of the Cathedral, and St. John's Chapel, Chichester.

J. MALLETT, PRINTER, WARDOUR STREET, SOHO.

# Love is like the Summer Rain

Sung with unbounded Applause

—BY—

MR PHILIPPS,

*of the*  
Theatre Royal Lyceum

Poetry by

(F. DARLEY ESQ<sup>R</sup>)

Composed and Dedicated to

Miss Margaret Doore,

of  
MOUNT ANVILLE  
by

G. A. HODSON,

First Staff Ball

Price 1/6

Dublin. Published at E. M. Callaghan's Music Ware Rooms, Arcade, College Green.

The musical score is written for piano in 2/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (p) dynamic marking. The second system includes a 'for' marking above the staff. The third system includes multiple 'p' and 'for' markings. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



Love is like the summer rain, That o'er the languid rose, Re-vives the cheerless

plant a gain, And all its bloom be - stows, its bloom be - stows, Re -

*p dol:* vives the cheerless plant a - gain, And all its bloom be - stows, Revives the cheerless

plant a - gain, And all its bloom be - stows,



for

flute tutti flute tutti

But when the tender

flower, At winter's chilly blast, Once droops within the bower, Its

ev'ry hope has pass'd, Its ev'ry hope has pass'd,

ev'ry hope has

Once droops within the bow'r, Its ev'ry hope has pass'd,

Love is like the summer rain, That o'er the languid rose, Revives the cheerless plant a -

- gain, And all its bloom be - stows, its bloom be - stows, Re - vives the cheerless

plant a - gain, And all its bloom be - stows, Re - vives the cheerless plant again, And all its bloom be -

stows.

for

dim: *p*

*p* *f* *p* *f*

*If then to love thee be offence,*

*A Ballad*  
BY THE

**R<sup>T</sup> HON<sup>BLE</sup> GEO. OGLE,**

Composed

*With an Accompaniment for the*

*Piano Forte*  
BY

*Sir John Stevenson Mus. Doc.*

*Edw. St. Hill.*

LONDON

Price 2s.

*Published by J. Power, 24, Strand.*

*& W. Power, 4, Westmorland Street, Dublin.*







# If then to love thee be offence.

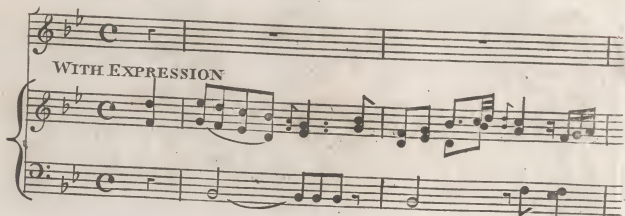
Words by R. Hon.<sup>ble</sup> Geo. Cogle. Music by Sir J. Stevenson Mus. Doc.

VOCE

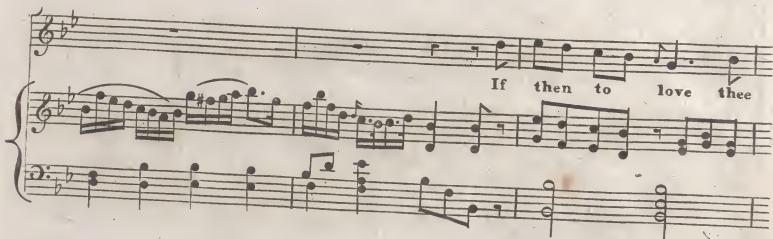
WITH EXPRESSION

PIANO

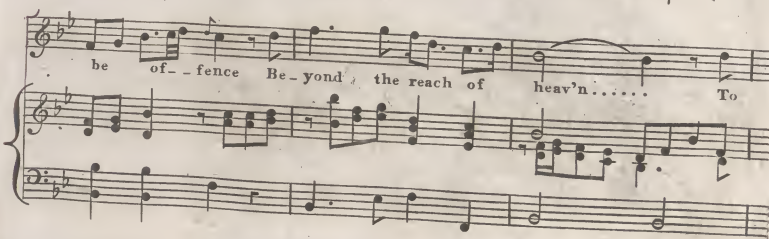
FORTE



If then to love thee



be of - fence Be - yond the reach of heav'n..... To



V. S.

mer-cy I have no pre-tence Nor hope to be for-

- giv'n For I a sinner still must prove Too

har-dend to re-form Nor can I e-ver

cease... to love 'Till you can cease to charm 'Till

you can cease to charm Nor can..... I e-----ver

cease..... to love 'Till you can cease to charm 'Till

cres.

you can cease to charm.

cres.

2d VERSE.

But sure 'tis not so great a crime Per-

V. S.

fec-tion to re-vere... Else heav'n had form'd thee

less di-vine Less fair less charming fair Or

that I had no heart to feel No

pas-sion to be bless'd Or ten-der lan-guage



to..... re-veal The anguish of my breast The

anguish of my breast Or ten-der lan-guage

to..... re-veal The anguish of my breast The

anguish of my breast

*cres*

*f*

FINE.

The small notes to be sung by such Voices, as cannot reach the high ones.



# REMEMBER ME A BALLAD

Introduced by

M<sup>r</sup> DUROUSETT

in the Opera of

LIONELL & CLARRISSA

at the

Theatre Royal Covent Garden

Composed & Dedicated to

MISS MOLLOY.

(of Melliscent)

by

G. A. HODSON.

Futal Sta. Hall.

Price 1/6

Dublin Published at E. M. Cullagh's Music Ware Rooms, J. Arcade  
MODERATO

VOCE

PIANO

\*  
FORTE

Flute *hr*

*p Dolc*

*p Cres*

*for*

*ritard:*

*Dim*

*pp*

Re - member me sweet when I rove from the light, Of those eyes that have lit me to

plea - sure, Re - member me still, when I'm lost to thy sight, Still

dearest! my memory trea - sure, Re - men - ber me sweet when at

distance I roam, Oh think on the mo - ment we se - ver, Re -

*p* *fz* *p*



*ritard:*

member the past, there are joys still to come, There's a joy in thus loving for

for

*Volce*

e-ver, for e-ver, for e-ver, There's a joy in thus loving for e-ver.

for for for

*Dim*

## 2.

'Twill be sweet love to think when by sorrow oppress,  
 When no sun gilds thy wanderer's roaming,  
 'Twill be sweet love to think that there dwells in thy breast,  
 The faith and the fervor of loving;  
 Remember me sweet when at distance I roam,  
 Oh! think on the moment we sever,  
 Remember the past, there are joys still to come,  
 There's a joy in thus loving for ever.



*ISABEL!*

Sung by

*Miss Ashe,*

AND ALSO BY

*Miss Stephens,*

at the

*ROBERTS'S CONCERTS.*

The Poetry by

*Thomas Bayly Esq.*

AND THE

*Symphonies & Accompaniments*

Arranged by

*HENRY R. BISHOP.*

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Ent. Sta. Hall.*

*B. 2.*

*London, Printed by Goulding, Elmhurst & Co. 20, St. John's Square, & to be had at 2, Westmoreland St. Dublin.*

*This Air is selected from the 1<sup>st</sup> Vol. of Melodias of various Nations by T. Bayly Esq. & Henry R. Bishop.*



## S E R E N A D E.

WAKE-DEAREST WAKE!

*Spanish.*

*Moderato*  
*ma un poco*  
*lucido.*

Wake-dearest, wake! and a = gain u = ni = ted We'll rove by yonder sea;

And where our first vows of love were plighted, Our last farewell shall be:

There oft I've gaz'd on thy smiles de-lighted; And there I'll part from thee.

wake dearest wake!



*U. press:*

There oft I've gaz'd on thy smiles de = lighted; And there I'll part from

thee, Isa = bel! Isa = bel! Isa = bel! One look, though that look is in

sorrow; Fare-thee-well! Fare-thee-well! Fare-thee-well! Far

*Original Melody.*

hence I shall wander 'to-morrow: Ah me! Ah me!

'Take dearest wake!

Dark is my doom, and from

*dim:*

thee I sever, Whom I have lov'd a lone; 'Twere cruel to link thy

fate for e-ver, With sorrows like my own; Go smile on live-li-er

friends, and never La-ment me when I'm gone.

Wake dearest wake!

*Espress:*

Go smile on live-li-er friends, and ne-ver La-ment me when I'm gone. Isa =

= bel! Isa = bel! Isa = bel! One look, though that look is in sorrow; Fare-thee-

*Original Melody.*

-well! Fare-thee-well! Fare-thee-well! Far hence I shall wander to-

-morrow, Ah me! Ah me!

*mf Slens p pp p*

Wake dearest wake!



And when at length in these lovely bowers,

*dim:*

Some happier youth you see; And you cull for him spring's sweetest flowers

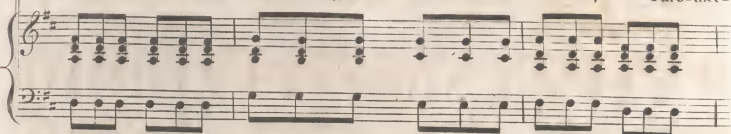
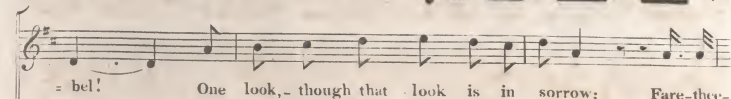
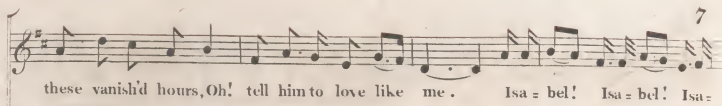
And he sings of love to thee: When you laugh with him at these vanish'd hours Oh!

tell him to love like me. When you laugh with him at

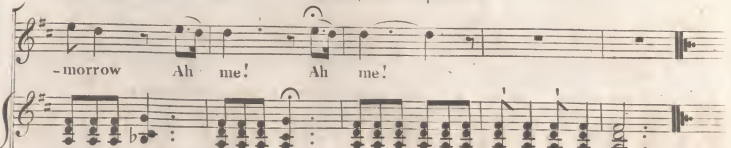
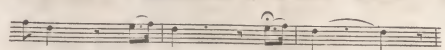
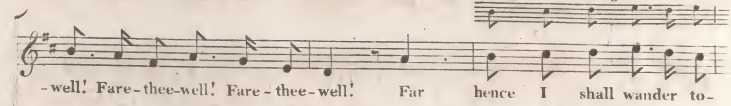
Wake dearest wake!

*f* *p*



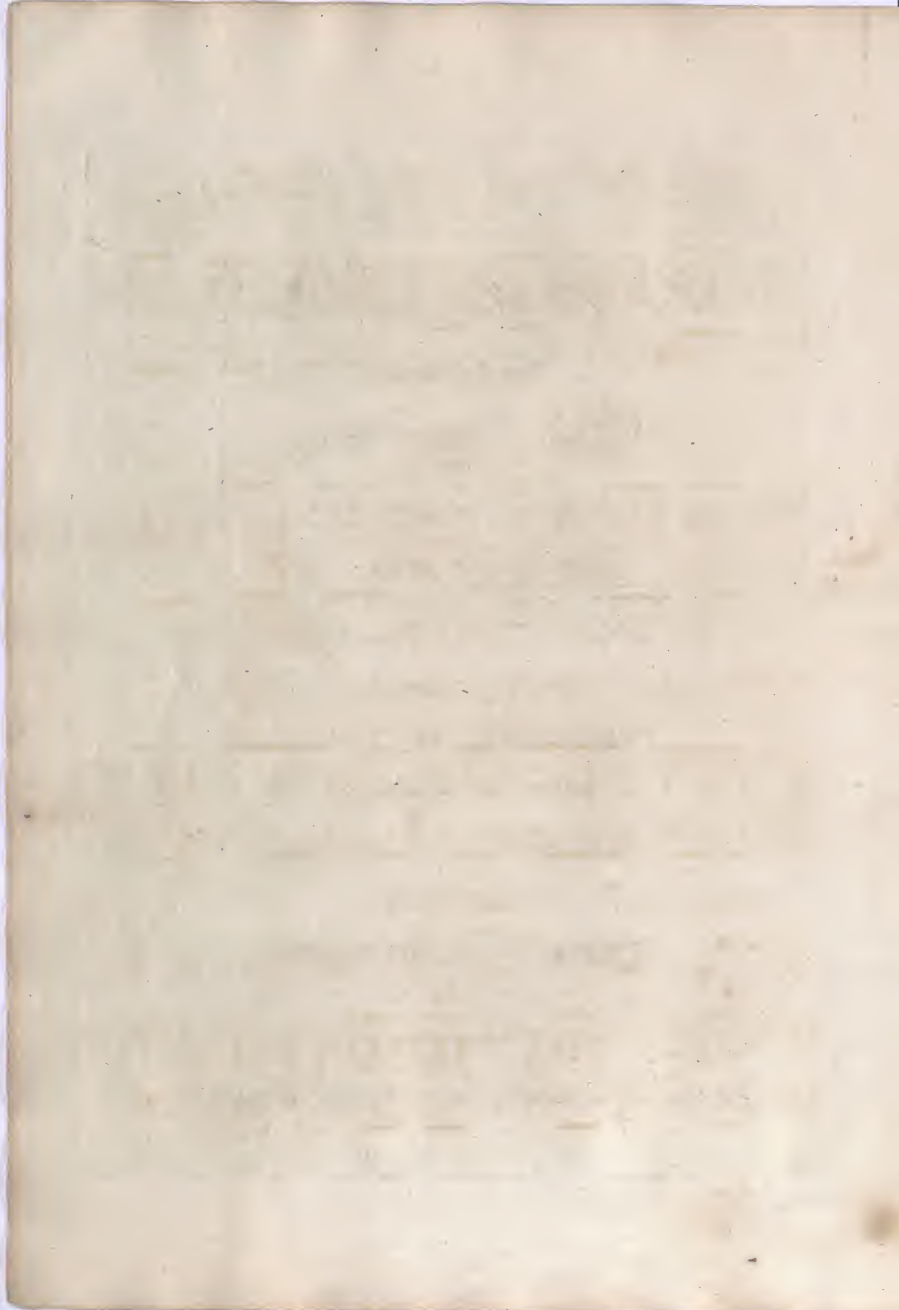


*Original Melody.*



Wake dearest wake!

QUINCY  
SOS  
SOS



*Now Old Men would be wooing.*

The Celebrated

Piano Forte Song,

*as sung & accompanied by*

MRS. DICKONS,

*AT THE*  
Theatre Royal, Covent Garden,

In the Popular Opera called

THE BARBER OF SEVILLE,

*adapted to the English Stage*

The Symphonies & Piano Forte Accompan<sup>t</sup>

*(Composed by)*

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.

*Ed. S. & Bell,*

*Price 2<sup>d</sup>!*

London Printed by Gauding & D'Almeida 20, Soho Square,  
to be had at 7, W. Sturtevant St. Dublin, & of all Music Sellers in the United Kingdom.



*[Faint, illegible handwriting on aged paper, possibly a letter or document.]*



THE CELEBRATED  
**Piano Forte Song,**  
 Sung & Accompanied

BY  
*MRS. DICKONS.*

ANDANTINO  
 PIU TOSTO  
 ALLEGRETTO

*ff Brillante*

*loco*

*decrea* *espre e Sost.*

*loco*

*ff*

*loco*

*rf pp*

Barber of Seville

**VOCE** *Rosina*

An Old Man would be woo -- ing A Dam - sel, gay and young; But

**PIANO** *mf*

**FORTE**

she, when he was su - ing, For e - ver laugh'd and sung — "An Old Man, an

Old Man will ne'er do for me, For May, and December can

*p* *p*

never can never a - gree." "For May and Decem - ber can never can never a -

*mf* *cres* *f*

Barber of Seville

- gree - - - - -  
*ff* *pp* *dim* *pp* *loco*

*2<sup>d</sup> VERSE Slentando*  
 She sung till he was do - zing, A youth by Fortune blest - - - - - While

(Bartolo awakes) *ff* *All<sup>o</sup> Agitato*  
 Guard's eyes were closing, Her hand delighted prest. An Old Man an

*Tempo 1<sup>mo</sup>*  
 Old Man will ne'er do for me For May and December can  
*8* *loco* *ff* *p*  
*rf* *rf* *rf* *rf*  
 Barber of Seville



never can never a--gree-- For May and Decem-ber can never can never a--

*pp* *p* *f*

-gree- loco

*ff* *pp* *ppp*

3.<sup>d</sup> VERSE *Piu Largo* (to the Count)

Then kneeling trembling creep-ing, I vow 'twas much a miss--; He

(The Count kis- ses her hand) (B. rtolo a wakes)

watch'd the Old Man sleeping, And softly stole a kiss. An

*p* *Sost.* *ff*

Barber of Seville



*Piu Presto Agitato**Tempo 1<sup>mo</sup>*

Old Man an Old Man will ne'er do for me For

May and De cem ber can never can never a -

gree For May and De cem ber can

never can never a - gree -

never can ne ver a - gree -

loco

Barber of Seville

*ff* *ff* *sfz*

MAILED BY GOULDING  
5005054  
LONDON



Third Edition.

HEY THE BONNIE BREAST KNOTS  
BALLAD.

Composed for & Dedicated to the

Melodists Club

BY

JOHN SINCLAIR,

& Sung by him at the

Melodists Concert,

& at the Theatres Royal,

LONDON, EDINBURGH & DUBLIN.

As The Public are informed that Mori & Lavent,  
are Authorized by Mr. John Sinclair to state

that no other Copy of the Above Song is Genuine  
than the one Published by them

Ent. Sta. Hall.

LONDON

Published for the Author by MORI & LAVENT, 28, New Bond Str.

(4 Doors from Conduit Street)

where may be had

Hey the Bonnie Breast Knots Arranged with Variations for the Piano Forte, by P. Knapton. Price 3/-  
Ditto Ditto in Dance's popular 10<sup>th</sup> Set of Quadrilles. Price 3/-



Price 2/-

John Sinclair

*[Faint, illegible handwriting on aged paper, likely a historical document or letter.]*



# *Hey the bon-nie breast-knots.*

*LEGGRETTO ALLEGRO.*

*8<sup>vo</sup>* *Logo.* *8<sup>vo</sup>*

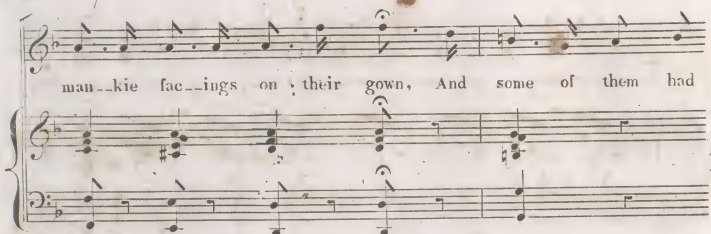
Hey the bon-nie, ho the bon-nie, Hey the bon-nie breast-knots;

Blyth and mer-ry were they a', When they put on the breast-knots. There

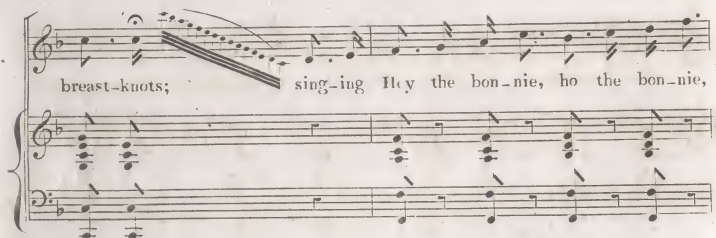
was a bri-dal in this town, And till't the lass-es a' were boun', Wi'

2276

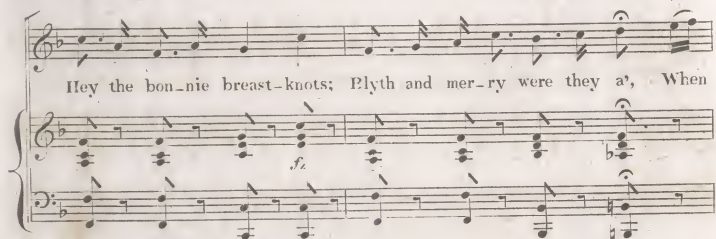
\* Wedding Favours.



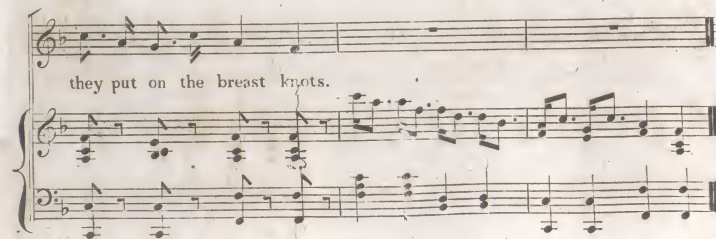
man-kie fac-ings on their gown, And some of them had



breast-knots; sing-ing Hey the bon-nie, ho the bon-nie,



Hey the bon-nie breast-knots; Plyth and mer-ry were they a', When



they put on the breast knots.

At nine o'clock the lads con-yeen, Some clad in blue, some clad in green. Wi-

slin-in' buckles in their sheen, And flowers up-on their waist-coats; Out

cam' the wives a wi' a phrase, And wish'd the las-sie hap-py days; And

muckle thought they o' her claes, Es-pe-cial-ly the breast-knots. singing

2276

Hey the bon-nie, ho the bon-nie, Hey the bon-nie breast-knots;

Elyth and mer-ry were they a', When they put on the breast-knots;

The bride she was baith young and fair,  
 Her neck outshone her pearlines rare;  
 A satin snood bound up her hair,  
 And flowers among the breast-knots.  
 The bridegroom gazed—but maist I ween,  
 He prized the glance o' love's blue een,  
 That made him proud o' his sweet Jean,  
 When she got on her breast-knots.  
 Singing Hey the bonnie, &c.



## THE ORIGINAL KEY.

ALLEGRETTO  
MARCATO

Hey the bon\_nie, ho the bon\_nie, Hey the bon\_nie breast-knots;

Blyth and mer-ry were they a'; When they put on the breast knots, There

was a bri-dal in this town, And till't the lass-es a were boun', Wi'

mankie facings on their gown, And some of them had breast knots; singing

Hey the bon\_nie, ho the bon\_nie, Hey the bon\_nie breast-knots;

Blyth and mer-ry were they a', When they put on the breast-knots.

At nine o' clock the lads con-veen, Some clad in blue, some clad in green, Wi'

shin-in' buckles in their sheen, And flow'rs up-on their waist-coats; Out

cam'the wives a' wi' a phrase, And wish'd the las-sie hap-py days; And

muckle thought they o' her claes, Es-pe-cial-ly the breast-knots, singing

Hey the bon\_nie, ho the bon\_nie, Hey the bon\_nie breast-knots;

Blyth and merry were they a' When they put on the breast-knots.



"Should he Upbraide,"

Sung by

MISS M. TREE,

In Shakspeare's Play of the

TWO GENTLEMEN OF VERONA,

and by

Mrs Stephens

The Concerts, Festivals &c.

Composed by

HENRY R. BISHOP,

*Est. Son. H. B.*

Price 2s.

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

L O N D O N.

Printed by Goulding and D'Hautville,

Nº 20, Soho Square,

and to be had of all Music-Sellers in the United Kingdom.

*HB*



SHOULD HE UPBRAID.

H. R. Bishop.

MODERATO  
ma  
BRILLANTE

Flauto

ff

p Flauto

tr

cres

mf

JULIA.

Should he up-braid I'll

f

cres

ff

pp Stacc.

own that he pre-vail, And sing as sweetly as the Nightin-gale

Two Gentlemen of Verona.



Say that he frown, I'll say his looks I view As morning roses newly

tip'd with dew As morning ro - - - ses tip'd with dew.

*cres* *pp* *mf* *cres* *f* *f*

Say that... he frown I'll

*pp stacc:* *f*

say his looks I view As morning ro - - - ses tip'd with dew. . . .

*pp*

Two Gentlemen of Verona.

As . . . ro - - - ses tip'd with dew . . . tip'd with dew As

morn - - - ing roses tip'd with dew.

*cres f cres ff*

Say he be mute I'll answer with a

*rf rf rf pp*

smile, And dance and play, And wrinkled care beguile And dance and play

Two Gentlemen of Verona

dance and play and wrin - - - - - kled care be - guile

*ff* Should he up - braid I'll

own that he pre - vail And sing as sweetly as the Nightingale

Say that he frown I'll say his looks I view As morning roses newly

Two Gentlemen of Verona



tip'd with dew. Say he be mute, I'll answer with a smile, And dance\_ and

play and dance and play dance and play dance and play And

wrinkled care be-guile And care \_ be-guile I'll dance \_ play \_ \_ dance \_ \_

play \_ \_ dance and play and wrinkled care be-guile I'll dance \_ \_ and

*cres mf p pp f f f pp*

## Two Gentlemen of Verona



play I'll dance and play dance and play dance and

play and wrinkled care beguile and care beguile I'll dance - -

play dance play dance and play and wrinkled care be-

--guile.

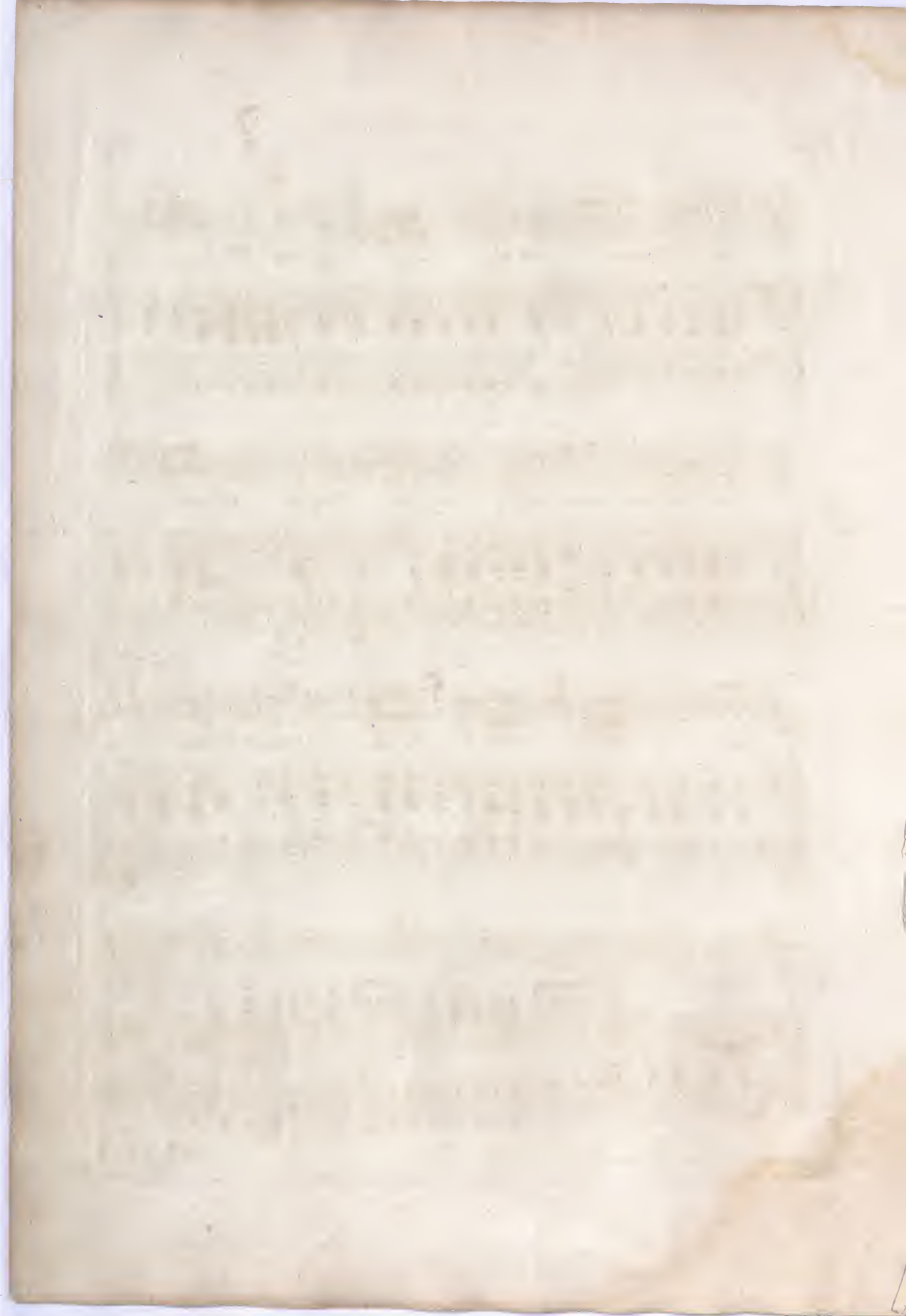
*mf* *pp* *f* *f* *f* *pp*

*cres* *f*

*sf* *sf* *sf*

Printed by G. Goulding  
Somerset  
London & Co.

## Two Gentlemen of Verona



Oh! no-we never mention Her,

as sung by

Miss Stephens.

VOICE.

*mf e tenuto molto.*

LARGHETTO

ESPRESSIVO.

*rf*

\*\*\* This Ballad may be had in the Original Key of E.  
And also, as sung by Miss Love.

him, His

Oh! no, we ne-ver men-tion her, Her name is never heard; My

lips are now for-hid to speak, That once fami-liar word: From sport to sport they

hurry me, To banish my re-gret; And when they win a smile from me, They

*mf* *p*

*Ad lib.*

think that I for-get!

*mf e sempre ten.* *sfz* *p* *Stent?*

Oh! no, we ne-ver,



2<sup>d</sup> VERSE.

They bid me seek in change of scene, The charms that others see; But

were I in a foreign land, They'd find no change in me: 'Tis true that I be...

...hold no more, The valley where we met, I do not see the hawthorn tree, But

*Ad lib.*

how can I for- get?

Oh! no— we never.

3<sup>d</sup>. VERSE.

For oh! there are so many things, Re-call the past to me; The

breeze upon the sunny hills, The bil-lows of the sea: The ro-sy tint that

decks the sky, Be-fore the sun is set, Aye ev'-ry leaf I look upon For

...bids me to for-get!

*Ad lib.*

*mf e sempre ten.* *sfz* *Stent?*

Oh! no—no never.

4<sup>th</sup> VERSE.

he  
They tell me she is happy now, The gay-est of the gay; They

he  
hint that she for-gets me, But heed not what they say; Like

he  
me perhaps she struggles with Each feeling of re-gret, But

he He  
if she loves, as I have lov'd, She never can for-get!

*mf* *p* *f*

Oh! no... no never.

PRINTED BY GOULDING &  
SONS, 15, N. B. ST. LONDON.





# THE BUTTERFLY.

( A much admired Duett. )

Sung by

*Mr. T. Sullivan and W. J. B. Sale.*

Composed

*(and newly arranged for both voices.)*

( J. B. SALE. )

*End. Str. Bell.*

*Price 2/-*

*London, Published for the Author, by the Royal Harmonic Institution's  
Lower Saloon, Argyll Rooms.*

ANDANTE

Gay be - ing born to flut - ter thro' the

PIANO

Gay being born to flut - ter thro' the

FORTE

day Gay be - ing born to flutter thro' the day

day Gay be - ing born to flutter thro' the day

day Gay be - ing born to flutter thro' the day

day Gay be - ing born to flutter thro' the day



sport in the pre-sent hour the sunshine

sport in the sunshine of the pre-sent hour the sunshine

Calando

of the present hour On the sweet rose thy painted wings dis-

of the present hour On the sweet rose thy painted wings dis-

Calan - - - do

Calando

play - - -

play - - -

Calan - - - do

A Tempo

and cull the fragrance of the op'-ning flow'r and cull the

and cull the fragrance cull the

A Tempo

fragrance of the op'-ning flower the op'-

fragrance of the op'-ning flower of the op'-

*pp*

ning flower Gay

*pp*

ning flow'r

*pp*

being born to flutter thro' the day sport in the sunshine

Gay being born to flutter thro' the day the sunshine

of the present hour on the sweet rose thy paint-ed wing dis-play and

of the present hour on the sweet rose thy paint-ed wing dis-play and

ALLEGRO

cull the fragrance of the op'-ning flow'r Time hastens on the

cull the fragrance of the op'-ning flow'r Time hastens on the

ALLEGRO



summer ends too soon takethen the rosy ro - - - sy minutes as they fly

summer ends too soon takethen the ro - - - sy minutes as they fly

for soon a - las your little life is gone to day you sparkle and to

for soon a - las your little life is gone to day you sparkle and to

morrow die die Time hastens on the summer ends too soon take

morrow die die Time hastens on the summer ends too soon

then the ro-sy ro--sy minutes as they fly you spar--kle and to  
 take then the ro--sy minutes as they fly you spar--kle and to

mor-row die you spar--kle and to morrow die  
 mor-row die you spar--kle and to morrow die you spar--

to morrow die you spar--kle and to morrow die.  
 --kle and to morrow die you spar--kle and to morrow die.

OF  
 GOULDING & DALRYMPLE'S  
 New & Correct Edition  
 (D.S.)  
 SCOTTISH SONGS,  
 arranged  
 With Accompaniments  
 BY  
 JOHN PARRY.



Ent. Sta. Hall.

FOURTH EDITION.

Price 1/2

Published in Numbers each consisting of Two Songs, one of which is harmonized for Two, Three or Four Voices.

Books One to Three containing 36 Numbers or 72 Songs & £1 10/- or each Book single 1/8.

LONDON.

Printed by Goulding & Dalrymple, 20, Soho Square,  
and to be had of all Music-Sellers in the United Kingdom.





## MARY'S DREAM

Arranged by J. Parry.

Andante

*p* *cres*

The moon had climb'd the

*dim*

highest hill, Which ri-ses o'er the source of Dee, And from the eastern

*br*

summit shed Her sil-ver light on tow'r and tree, When Mary laid her

Scotch Songs N<sup>o</sup>. 45.



down to sleep, Her thoughts of Sandy far at sea, When soft & low a voice was heard, Say

Ma-ry weep no more for me

*p* *cres*

2  
 She from her pillow gently rais'd  
 Her head to ask, who there might be  
 She saw young Sandy shiv'ring stand  
 With visage pale and hollow eye,  
 O Mary dear, cold is my clay,  
 It lies beneath a stormy sea;  
 Far far from thee, I sleep in death,  
 So, Mary, weep no more for me.

3  
 Three stormy nights and stormy days  
 'We toss'd upon the raging main;  
 'And long we strove our bark to save,  
 'But all our striving was in vain!  
 'Evn' then, when horror chill'd my blood,  
 'My heart was fill'd with love for thee;  
 'The storm is past, and I at rest;  
 'So, Mary, weep no more for me.

4  
 'O maiden dear, thy self prepare  
 'We Soon shall meet upon that shore  
 'Where love is free from doubt and care,  
 'And thou and I shall part no more!  
 Loud crowd'd the cock the shadow fled  
 No more of Sandy could she see  
 But soft the passing spirit said  
 "Sweet Mary, weep no more, for me"

MY HEART IS SAIR.

*Sung by Miss M. Tree.*

*Arranged by J. Parry.*

*Andante*

My heart is sair I dare nae tell, My heart is sair for somebody, O I could walk a

winter night a' for the sake O' somebody Oh! hon, for somebody Oh hey, for somebody

I could range the world around for the sake of somebody.

Scotch Songs N<sup>o</sup> 45.

Ye Pow'rs that smile on virtuous love  
 O, sweetly smile on Somebody  
 From ilka danger keep him free  
 And send me safe my Somebody  
 Oh! hon, for Somebody, Oh! hey, for Somebody  
 I wad do—what wad I not? For the sake of Somebody

*Harmonized for three Voices.*

ESTABLISHED  
 SOMERSET  
 LONDON

*Andante*

1<sup>st</sup> Treble  
 2<sup>nd</sup> Treble  
 Bass

My heart is sair I dare na' tell, My heart is sair for somebody, O  
 My heart is sair I dare na' tell, My heart is sair for somebody, O  
 My heart is sair I dare na' tell, My heart is sair for somebody, O

I could walk a winter night, A' for the sake O somebody. Oh! hon, for somebody  
 I could walk a winter night, A' for the sake O somebody. Oh! hon, for somebody  
 I could walk a winter night, A' for the sake O somebody. Oh! hon, for somebody

Oh! hon, for somebody I could range the world around for the sake of somebody.  
 Oh! hon, for somebody I could range the world around for the sake of somebody.  
 Oh! hon, for somebody I could range the world around for the sake of somebody.

Scotch Songs N<sup>o</sup> 15.



# GOULDING, Rev. D. D. D. M. 178

New and Correct Edition of Scottish Songs Arranged by John Parry.

To be had in 2 Volumes containing 72 Songs each. Pr. 1. 1. 0. or in Single Numbers containing 2 Songs each at 1/4

Index to Volume I.	No	Page
And Lang Syne . . . . .	2	8
And Robin Gray . . . . .	36	142
A Highland Lad . . . . .	30	74
Bells of Kilmory . . . . .	6	24
Bells of Aberfeldy . . . . .	33	130
Blue Bells of Scotland . . . . .	11	44
Cumbarnauld House . . . . .	17	66
Charlie is my darling . . . . .	23	90
Corn rigs are bonny . . . . .	27	106
Come under my Plaidy . . . . .	34	136
Charlie can't to our Laird . . . . .	35	138
Come boat me o'er . . . . .	9	36
Dumbarlows Drums . . . . .	21	82
Donald . . . . .	24	94
Duncan Gray . . . . .	26	104
Dainty Davie . . . . .	3	12
Green Grow the Rashes . . . . .	31	124
Gin living worth . . . . .	25	100
Galla Water . . . . .	14	56
Here awa there awa . . . . .	6	22
I canna like ye . . . . .	1	2
John Anderson my Jo . . . . .	10	38
Joe Macfarlane . . . . .	11	42
Kennure on x awa . . . . .	5	18
Laid o' the Leal . . . . .	12	43
Logie O Buchan . . . . .	13	55
Lochaber no more . . . . .	13	50
Lugh Erach side . . . . .	26	102
Lewie Gordon . . . . .	2	6
My Boy Tammy . . . . .	7	26
My Lodging is on the Cold Ground . . . . .	8	32
My Daddy is a Cocker'd Carl . . . . .	18	73
My Ain kind Dearie . . . . .	1	77
My Love is Laid a Lassie yet . . . . .	30	120
My Pheasant's Parcell . . . . .	31	122
Maggie Lauder . . . . .	32	128
My heart in the Highlands . . . . .	34	134
My Love is like the red rose . . . . .	13	52
O'er the mure among the Heather . . . . .	16	64
O'er the hills & far away . . . . .	20	80
Oscar's Ghost . . . . .	23	92
O say bonny Lassie . . . . .	28	112
O gin my Love were . . . . .	8	30
On whistie I'll come to thee my Lad . . . . .	22	86
Plucky House . . . . .	35	144
Prince Charlie . . . . .	13	52
Queen Mary's Lamentation . . . . .	9	34
Roy's Wife . . . . .	30	118
Roslin Castle . . . . .	3	20
Shepherd's I have lost my Love . . . . .	13	50
Saw ye Johnny coming . . . . .	22	88
Saw ye my Father . . . . .	28	110
Scott, who nae . . . . .	4	14
The Yellow hair'd Laddie . . . . .	12	48
The Broom of Cowden Knows . . . . .	14	54
There is nae luck about the House . . . . .	18	70
The Lass of Paties Mill . . . . .	19	74
Tweed Side . . . . .	24	96
The Gardener w/ his Puddle . . . . .	29	114
The Highland Laddie . . . . .	29	116
Tadlin Name . . . . .	33	132
The Last time I saw o'er sea . . . . .	31	84
The Flowers of Edinburgh . . . . .	33	140
The Campbells are coming . . . . .	7	28
The Silken Cross . . . . .	4	17
Whistle o'er the lave o't . . . . .	10	40
Woe'd and married and a' . . . . .	17	68
When I think on this World's peif . . . . .	25	98
Wae me for Prince Charlie . . . . .	27	108
Willie brew'd a Peck O' Maud's . . . . .	32	126
Welcome Royal Charlie . . . . .	1	3
Ye Banks and Braes . . . . .		

Index to Volume II.	No	Page
An' they're a' Noddin . . . . .	37	146
Auld King Coal . . . . .	43	182
An' thou were my ain thing . . . . .	33	212
Allan Water . . . . .	59	236
Argyll is my name . . . . .	69	274
Carl, an the King come . . . . .	38	150
Comin' thro' the Rye . . . . .	40	158
Could aill of Aberdeen . . . . .	41	162
Ca' the Kees to the knowes . . . . .	55	218
Callie Herring . . . . .	66	268
Down the burn Davie love . . . . .	49	194
Dusty Miller . . . . .	64	254
De'il tak' the Wars . . . . .	65	260
For lack of gold . . . . .	32	204
For a' that and a' that . . . . .	71	284
Gloomy winter's now awa . . . . .	43	170
Go to the ewe haughie Marion . . . . .	61	247
Go to Herick Johnny . . . . .	67	256
Here's a health to them that's awa . . . . .	41	164
Hill dear to me . . . . .	60	241
I'll make ye fain to follow me . . . . .	48	192
Jack O' Hieldean . . . . .	56	222
I'm awa ye gae to marry yet . . . . .	70	280
Kate of Aberdeen . . . . .	44	176
Kind Robin lo' me . . . . .	57	226
Laid, Lathwork's lament . . . . .	47	188
Lass can ye love me . . . . .	55	220
Lassie w/ the lint white locks . . . . .	68	270
Mount and go . . . . .	38	152
Mary of Castle Cary . . . . .	39	154
Mary's Dream . . . . .	43	178
My heart is sair . . . . .	45	180
My winsome wee thing . . . . .	58	242
Musing on the Ocean . . . . .	67	266
My Peggy's face . . . . .	70	278
Mr Nanzie O' . . . . .	40	160
Of A' the Airt . . . . .	42	166
On dear what can the matter be . . . . .	43	172
O for ane and twenty Tam . . . . .	48	190
O weel may the boatie row . . . . .	49	196
O open the door Lou Gregory . . . . .	51	202
O! Poorthie could . . . . .	30	124
O can ye sew Cushions . . . . .	42	169
Prince Charles's Farewell . . . . .	58	230
Robin Adair . . . . .	39	157
St. Aidan's song . . . . .	31	120
She's fair and fane . . . . .	54	214
Sandy o'er the sea . . . . .	72	286
Sweet Robin . . . . .	37	148
The Miller . . . . .	44	174
The Banks of Ayr . . . . .	47	186
The Banks of the Dee . . . . .	50	200
The Palmer . . . . .	35	210
The Lornain Lassie . . . . .	54	216
The Captive Ghos . . . . .	57	228
Twae a' tain a mile . . . . .	60	238
The Highland Widows lament . . . . .	61	242
The hush aboon Traquair . . . . .	62	246
Tarry woo! . . . . .	63	252
The Ploughman . . . . .	64	256
This is no mine ain house . . . . .	69	276
The Maid that tends the goats . . . . .	71	282
The Kye w/ the crooked horn . . . . .	72	288
The winter it is past . . . . .	62	248
Up in the morning early . . . . .	53	238
Up an' wae a' Willie . . . . .	46	184
Wae is my heart . . . . .	50	198
When wild War . . . . .	32	208
Willie was a wanton wag . . . . .	58	232
Willie's rare . . . . .	65	242
When the dais they are lang . . . . .	68	272



Part  
or

GOULDING & DALMAINE'S  
New & Correct Edition  
OF  
SCOTTISH SONGS,  
arranged  
With Accompaniments  
BY  
JOHN PARRY.



Ent. Sh. Hall

Published in Numbers each consisting of Two Songs, one of which is harmonized for Two, Three or Four Voices.  
Book: One to Three, containing 36 Numbers or 72 Songs &c. L.1.1.0. or each Book single Box

Price 1/-

L O N D O N

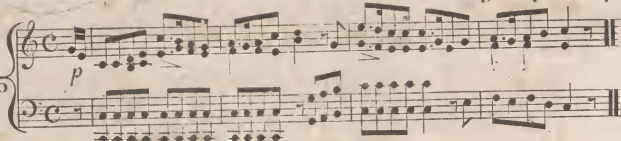
Printed by Goulding & D'Almaine, 20, Soho Square,  
and to be had of all Music Sellers in the United Kingdom.



*My Love is like the Red, Red Rose,  
(Sung by Wm. Sinclair)*

*Arranged by J. Purdy*

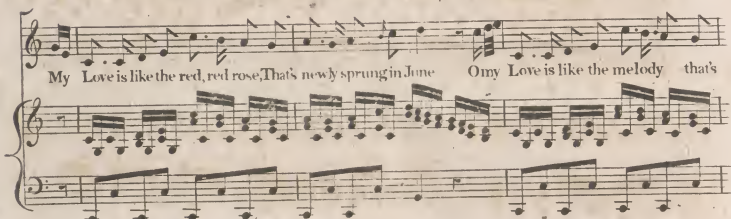
Moderato



*p*

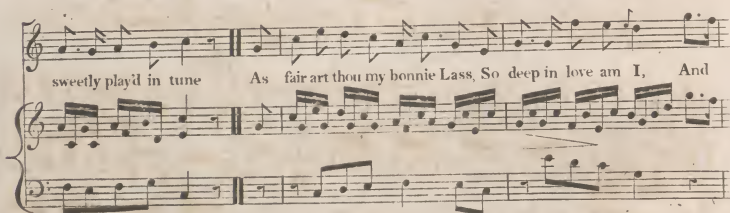
The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

My Love is like the red, red rose, That's newly sprung in June Omy Love is like the melody that's



The first system of the song features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'My Love is like the red, red rose, That's newly sprung in June Omy Love is like the melody that's'.

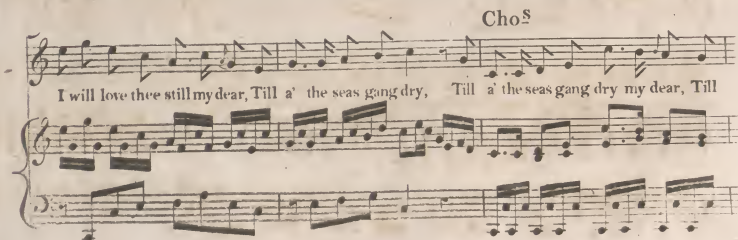
sweetly playd in tune As fair art thou my bonnie Lass, So deep in love am I, And



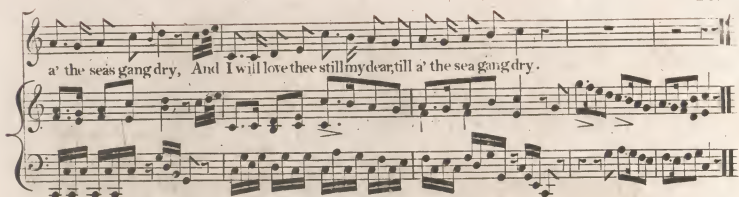
The second system continues the song. The vocal line includes the lyrics 'sweetly playd in tune As fair art thou my bonnie Lass, So deep in love am I, And'.

Chorus

I will love thee still my dear, Till a' the seas gang dry, Till a' the seas gang dry my dear, Till

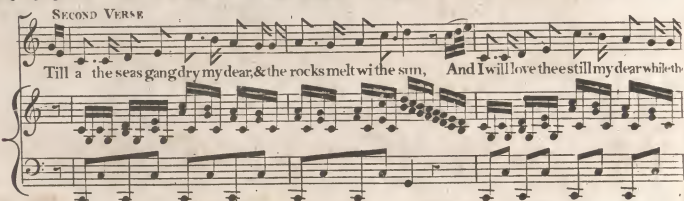


The third system is marked 'Chorus' and contains the lyrics 'I will love thee still my dear, Till a' the seas gang dry, Till a' the seas gang dry my dear, Till'.

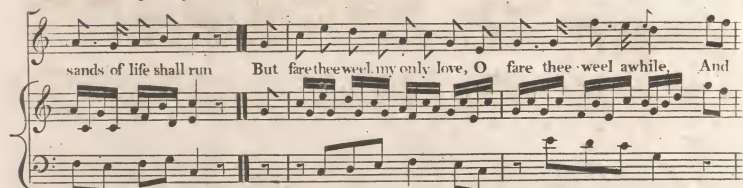


a' the seas gang dry, And I will love thee still my dear, till a' the sea gang dry.

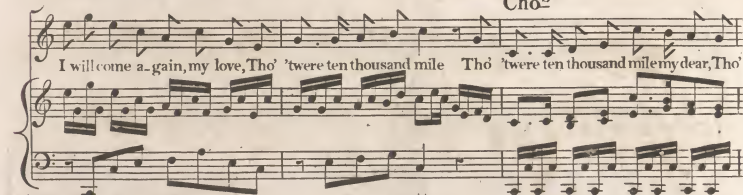
## SECOND VERSE



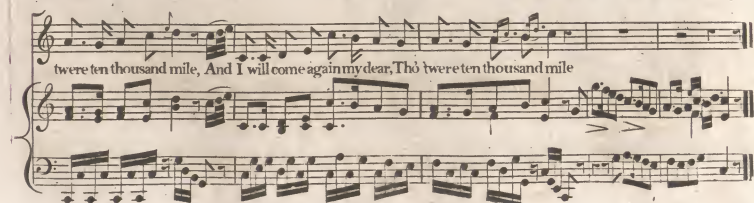
Till a' the seas gang dry my dear, & the rocks melt wi' the sun, And I will love thee still my dear while the



sands of life shall run But fare thee weel my only love, O fare thee weel awhile, And

Chor<sup>s</sup>


I will come a-gain, my love, Tho' 'twere ten thousand mile Tho' 'twere ten thousand mile my dear, Tho'



twere ten thousand mile, And I will come again my dear, Tho' twere ten thousand mile



*Charlie cam' to our Laird's Castle,  
Arranged by John Barry.*

Moderato

Charlie cam' to our

Laird's Castle, An' loudly did he ca An' Charlie sat in our Laird's chair, Wi

bonnet on, an a

SECOND VERSE

His Plaid was bound wi' siller belt, And to his knee cam' down, He lookd likename but

cres



Scotland's King, Sae worthy of the crown.

THIRD VERSE.  
An' wi him our brave Laird maun gae, For him he's clenched his brand, An'

be it weel or be it wae, The word is, "fair Scotland"

PRIMO  
SECOND  
BASSO

Charlie cam' to our Lairds Castle, An loudly did he ca' An'

Charlie sat in our Laird's chair, Wi' bonnet on, an' a  
Charlie sat in our Laird's chair, Wi' bonnet on, an' a  
in our Laird's chair, Wi' bonnet on, an' a

# GUILDING and DALLMAN'S

## New and Correct Edition of Scottish Songs Arranged by John Parry.

Two bound in 2 Volumes containing 72 Songs each. Price 1.1.0, or in Single Numbers containing 2 Songs each at 1

### Index to Volume I.

	No.	Page
And Lang Syne . . . . .	2	8
And Robin Gray . . . . .	3	10
A Highland Lad . . . . .	36	142
Birks of Abernethy . . . . .	29	76
Bells of Scotland . . . . .	6	24
Black and White . . . . .	33	130
Black and White House . . . . .	11	44
Charlie is my darling . . . . .	17	66
Corn rigs are bonnie . . . . .	23	90
Come under my Plaid . . . . .	27	106
Charlie can't our Laird . . . . .	34	135
Come hear me sing . . . . .	35	138
Countess's Dream . . . . .	9	35
Donald . . . . .	21	82
Bonnie Gray . . . . .	24	94
Blackie Davie . . . . .	26	104
Green grow the Rushes . . . . .	3	12
Go living worth . . . . .	31	124
Go to Water . . . . .	25	100
Go and there awa' . . . . .	14	56
Go and there ye . . . . .	6	22
Go and there ye . . . . .	1	2
Go and there ye . . . . .	10	38
Go and there ye . . . . .	11	42
Go and there ye . . . . .	5	18
Go and there ye . . . . .	12	45
Go and there ye . . . . .	15	58
Go and there ye . . . . .	15	60
Go and there ye . . . . .	26	102
Go and there ye . . . . .	2	6
Go and there ye . . . . .	7	25
Go and there ye . . . . .	8	32
Go and there ye . . . . .	18	73
Go and there ye . . . . .	19	77
Go and there ye . . . . .	30	120
Go and there ye . . . . .	31	122
Go and there ye . . . . .	32	128
Go and there ye . . . . .	34	134
Go and there ye . . . . .	13	52
Go and there ye . . . . .	15	64
Go and there ye . . . . .	20	80
Go and there ye . . . . .	23	92
Go and there ye . . . . .	25	102
Go and there ye . . . . .	28	85
Go and there ye . . . . .	36	144
Go and there ye . . . . .	16	62
Go and there ye . . . . .	9	34
Go and there ye . . . . .	30	118
Go and there ye . . . . .	5	20
Go and there ye . . . . .	13	50
Go and there ye . . . . .	22	88
Go and there ye . . . . .	25	110
Go and there ye . . . . .	4	14
Go and there ye . . . . .	12	48
Go and there ye . . . . .	14	54
Go and there ye . . . . .	18	70
Go and there ye . . . . .	19	74
Go and there ye . . . . .	24	96
Go and there ye . . . . .	25	114
Go and there ye . . . . .	26	116
Go and there ye . . . . .	33	132
Go and there ye . . . . .	21	84
Go and there ye . . . . .	35	140
Go and there ye . . . . .	7	28
Go and there ye . . . . .	4	17
Go and there ye . . . . .	10	40
Go and there ye . . . . .	17	68
Go and there ye . . . . .	25	98
Go and there ye . . . . .	27	108
Go and there ye . . . . .	32	126
Go and there ye . . . . .	1	3

### Index to Volume II.

	No.	Page
Go and there ye . . . . .	37	145
Go and there ye . . . . .	46	152
Go and there ye . . . . .	33	132
Go and there ye . . . . .	59	235
Go and there ye . . . . .	69	274
Go and there ye . . . . .	38	150
Go and there ye . . . . .	40	158
Go and there ye . . . . .	41	152
Go and there ye . . . . .	55	218
Go and there ye . . . . .	66	263
Go and there ye . . . . .	49	194
Go and there ye . . . . .	64	254
Go and there ye . . . . .	65	256
Go and there ye . . . . .	52	204
Go and there ye . . . . .	71	284
Go and there ye . . . . .	61	244
Go and there ye . . . . .	57	266
Go and there ye . . . . .	41	164
Go and there ye . . . . .	60	241
Go and there ye . . . . .	48	192
Go and there ye . . . . .	55	232
Go and there ye . . . . .	70	280
Go and there ye . . . . .	44	176
Go and there ye . . . . .	57	226
Go and there ye . . . . .	47	188
Go and there ye . . . . .	55	220
Go and there ye . . . . .	68	270
Go and there ye . . . . .	38	152
Go and there ye . . . . .	30	134
Go and there ye . . . . .	45	178
Go and there ye . . . . .	45	180
Go and there ye . . . . .	56	224
Go and there ye . . . . .	63	250
Go and there ye . . . . .	67	268
Go and there ye . . . . .	70	278
Go and there ye . . . . .	40	150
Go and there ye . . . . .	42	168
Go and there ye . . . . .	43	172
Go and there ye . . . . .	48	190
Go and there ye . . . . .	49	196
Go and there ye . . . . .	51	202
Go and there ye . . . . .	59	234
Go and there ye . . . . .	42	169
Go and there ye . . . . .	58	230
Go and there ye . . . . .	39	157
Go and there ye . . . . .	51	203
Go and there ye . . . . .	54	214
Go and there ye . . . . .	72	284
Go and there ye . . . . .	37	148
Go and there ye . . . . .	44	174
Go and there ye . . . . .	47	186
Go and there ye . . . . .	50	200
Go and there ye . . . . .	53	210
Go and there ye . . . . .	54	216
Go and there ye . . . . .	57	228
Go and there ye . . . . .	59	238
Go and there ye . . . . .	61	242
Go and there ye . . . . .	62	245
Go and there ye . . . . .	63	252
Go and there ye . . . . .	64	256
Go and there ye . . . . .	69	276
Go and there ye . . . . .	71	282
Go and there ye . . . . .	72	288
Go and there ye . . . . .	62	244
Go and there ye . . . . .	65	258
Go and there ye . . . . .	46	185
Go and there ye . . . . .	50	198
Go and there ye . . . . .	52	208
Go and there ye . . . . .	53	212
Go and there ye . . . . .	66	262
Go and there ye . . . . .	68	272
Go and there ye . . . . .	73	290

O! MERRY ROW THE BONNIE BARK,

*A BALLAD.*

*Founded on an Ancient Northumbrian Melody,*

Sung by

MISS STEPHENS.

*The Words chiefly written, & the Music partly composed*

*and most respectfully dedicated to*

*Her Grace, the Duchess of Northumberland.*

by

JOHN PARRY.

Ent. Sta. Hall.

Price 1/6

London, Printed by Goulding & D'Almaine, 20, Scho Square, & to be had of all Music Sellers in the United Kingdom.

ALLEGRETTO.

VOICE.

HARP  
or  
PIANO FORTE

8va loco.

*f* *Ritard:*

(THIRD EDITION.)



*p*  
O! merry row, O! merry row the bonnie bonnie Bark, Bring

back my Love to calm my woe, Be fore the night grows dark.

*Staccato.*  
My Donald wears a bonnet blue, a bonnet blue a bonnet blue, A

snow - white rose up - on it too, A Highland Lad is he! Then

O! merry row the Bark

SWOO



8va  
merry row, O! merry row, the bonnie bonnie Bark O!

merry row, O! merry merry row and bring him safe to me. 8va

*f*

2<sup>d</sup> VERSE.

As on the peb-bly beach I stray'd, Where rocks and shoals pre-vail, I

thus o'er-heard a Low-land maid, Her ab-sent love be-wail. A

O! merry row the Bark.

*Agitated.*

Storm a-rose the waves ran high, the waves ran high, the waves ran high, And  
dark and mur = ky was the sky, The wind did loud = ly roar, But

*p*  
merry rowd O! merry rowd the bonnie bonnie bark, O!  
*p*

*Energetic.*

merry rowd the bonnie bonnie Bark and brought her Love on shore! *HYA*

O! merry row the Bark.

W. G. GOLLING  
LONDON

*La Donna che è amante*

ARIA

*In the Opera of*

GIANNINA E BERNARDONE

*Composed by*

CIMAROSA.

*Price 1/6*

*Edinburgh Printed & Sold by ROBT PURDIE at his Music & Musical Instrument Warehouse 70 Prince's Street.*

VOCE

PIANO  
FORTE

ANDANTE SOSTENUTO.

*La Donna che è.*





La don - na che è a man - te sì lag - nae sos - pi - ra languis - ce e de -

li - ra lon - tan dal suo ben la don - na che è a man - te sì

lag - nae sos - pira languis - ce e de - li - ra lon - tan dal suo

ben lon - tan - - - dal suo ben. ma poi la spe - ran - za in  
*ALLEGRETTO.*

La Donna che è.



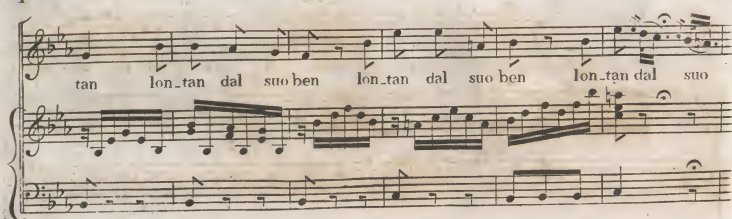
dol-ce sembianza il cor dagl'af-fan-ni ris-to-ra nel sen il cor dagl'af-

fan-ni ris-to-ra nel sen. ris- - - to-ra ris-to-ra nel sen. la

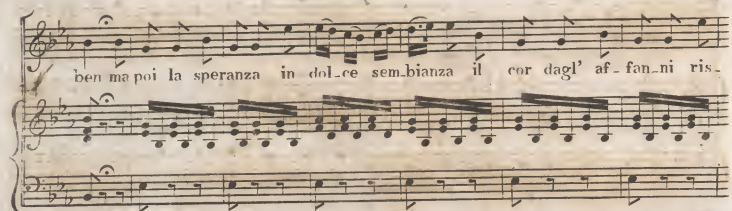
donna che aman-te si lag nae sos-pi-ra languis-see de-li-ra lon-

tan dal suo ben languis- - - see sos-pi- - - ra lon-tan lon-

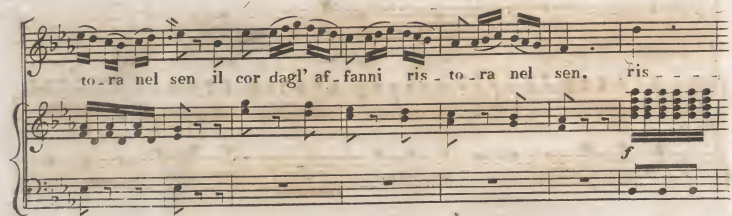
La Donna che è.



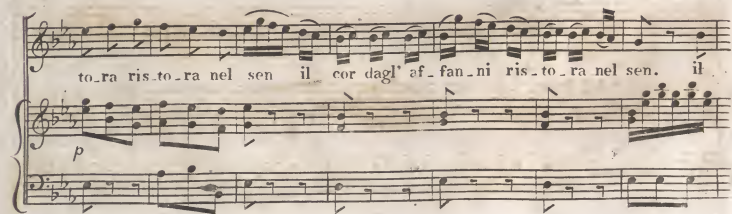
tan lon-tan dal suo ben lon-tan dal suo ben lon-tan dal suo



ben ma poi la speranza in dol-ce sem-bianza il cor dagl' af-fan-ni ris-



to-ra nel sen il cor dagl' af-fanni ris-to-ra nel sen. ris - - -



to-ra ris-to-ra nel sen il cor dagl' af-fan-ni ris-to-ra nel sen. il

La Donna che è.

cor dagl' af-fan-ni ris-to-ra nel sen il cor dagl' af-fan-ni ris-

to-ra nel sen il cor dagl' af-fan-ni ris-to-ra nel sen

ri - - - sto - - - ra nel sen ri - - - sto - - -

ra nel sen

La Donna che è.





*Se mi credi Amato bene?*  
*Una Favorite Duett*  
 COMPOSED FOR  
*Mad.<sup>e</sup> Maria & Sig.<sup>r</sup> Viganoni,*  
 by  
**C. H. FLORIO.**

Ent. Sta. Hall.

Pr. 2/.

London. Published by Monzani & Hill Music Sellers in Ordinary to His Majesty N<sup>o</sup> 28. Regent Street. Piccadilly.

AFFETTUOSO.

Primo

Secondo

Piano Forte.

Se mi

cre... di a ma... to be... ne è fe... li... ce questo Cor ....

Deh con

so... la Le tue pe... ne Credo sì mio dolce a. mor.

Nasce in me Lanti.co ar. dor...

Ah! ri. nasce la spe.. ran. za Sempre

Vivrà sempre nel mio sen Vivrà sempre nel mio

Vi.. va la co.. stan.. za

sen Se mi cre... di Ama... to be... ne fe... li... ce è ques... to

A... ma... to be... ne e ques... to

cor... A... ma... to be... ne mio dolce a..

cor... Deh con so... la le tue pe... ne credo sì mio dolce a..

- mor mio dolce a... mor mio dolce a... mor.

- mor mio dolce a... mor mio dolce a... mor.



**ALLEGRETTO.**

Voce 1<sup>ma</sup>

Voce 2<sup>da</sup>

**ALLEGRETTO.**

Piano Forte.

A..man..ti gio..

Piu dolce mo..mento di ques..to non

..i..te del nostro con..ten..to

v'e' gio..i..te Con..ten..to mo..mento di

A..man..ti Del nostro Piu' dolce di



questo non v'è gio...i...te Del nos...tro con...ten...to  
 questo non v'è gio...i...te Del nos...tro con...ten...to  
 gio...i...te del nostro con...ten...to mo...men...to  
 gio...i...te del nostro con...ten...to Più dol...ce di  
 non v'è piu dol...ce mo...men...to di ques...to non v'è piu  
 questo piu dol...ce mo...men...to di ques...to non v'è

dolce mo.mento di questo non vè mo..mento non vè più  
 di questo non vè piu dolce di questo non vè più '

dolce mo.mento di questo non vè piu dolce mo..mento di questo non  
 dolce mo.mento di questo non vè di questo non

vè non vè no non vè non vè non vè.  
 vè no non vè non vè non vè non vè non vè.

*f*

PRETTY MAID,

The Celebrated Duet

Sung by

MR. HORN, & MISS WILSON.

in the Opera of

THE HAUNTED TOWER.

Composed by

CHA<sup>S</sup> EDW<sup>D</sup> HORN.

---

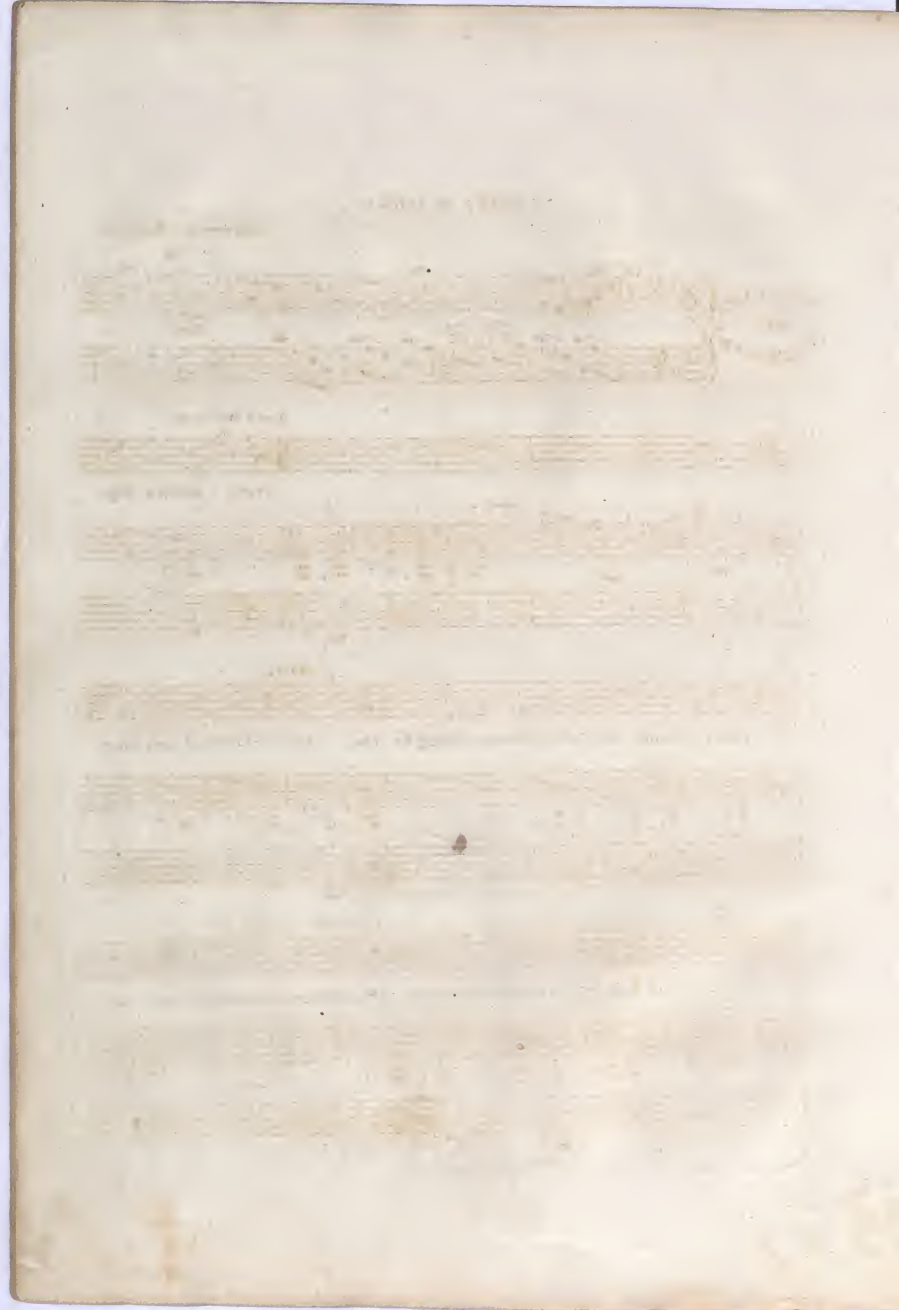
*Ent. at Sta. Hall.*

DUBLIN.

*Price 2s.*

*Published by William Power, 4, Westmoreland St.*







## PRETTY MAIDEN.

Composed by C. E. HORN.

ANDANTE  
ma  
SCHERZANDO

The piano introduction is in 6/8 time, marked 'ANDANTE ma SCHERZANDO'. It features a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and chords.

Lord William.  
Pretty maiden why

The first vocal entry is for Lord William, with the lyrics 'Pretty maiden why'. The music is in 6/8 time, marked 'ANDANTE ma SCHERZANDO'. The piano accompaniment continues with a similar rhythmic pattern.

Adela.  
wander a-lone nay tarry I've something to say, Aye sir but the hour's long

The second vocal entry is for Adela, with the lyrics 'wander a-lone nay tarry I've something to say, Aye sir but the hour's long'. The music is in 6/8 time, marked 'ANDANTE ma SCHERZANDO'. The piano accompaniment continues with a similar rhythmic pattern.

Lord W: ad lib.  
flown and I to my love should a-way He counts ev'ry moment an hour who

The third vocal entry is for Lord William, with the lyrics 'flown and I to my love should a-way He counts ev'ry moment an hour who'. The music is in 6/8 time, marked 'ANDANTE ma SCHERZANDO'. The piano accompaniment continues with a similar rhythmic pattern.

Adela.

waits for the maid he thinks true, Then why sir detain in this bower a

Adela.

Nightingale so chearly, Hush hush hush the Nightingale so

loco

chearly Hush hush hush the Nightingale so chearly chear-ly

Hark hark hark the Nightingale so chearly chear-ly

chearly sings on the blooming thorn sings on the blooming thorn, And

chearly sings on the blooming thorn sings on the blooming thorn,



ev'ry bird at morn he wakes to notes so merrily merrily mer . . . .

And ev'ry bird at morn he wakes so merrily merrily mer . . . .

... ri... ly, *ad lib.* *a tempo*

... ri... ly, Pretty maid pretty maid pretty maiden why wander a - *ad lib.*

*Adela.*

- lone nay tarry I've something to say, Aye sir but the hour's long flown and



I to my love must a way never nay never nay never nay

Pretty stay pretty stay pretty stay pretty

never nay never I must not dare not stay never nay never nay

stay pretty stay you cannot dare not stay pretty stay pretty stay . . .

. . . . . never I must not dare not stay stay . . . . .

. . . . . you cannot dare not stay stay . . . . .

stay . . . . .

stay . . . . .

..... I cannot I cannot I dare not stay I dare not I

..... you cannot you cannot you dare not stay you dare not nay

*Ala Ah*

dare . . . . not I dare not stay.

stay stay you dare not stay.

*Ala*



Fourth Edition

# The Smith's Boy.

*a Ballad.*

Nº 1 of the Tyrolese Melodies

*Sung with the most rapturous Applause by*

**MRS. WAYLETT.**

*The Words by*

**W. A. Ball:**

*The Music arranged by*

**I. Moscheles.**

*Ent. 4. Sta. Hall*

**London.**

*Price 2/-*

*Published by I. WILLIS & C<sup>o</sup> Royal Musical Repository, Egyptian Hall, Piccadilly,  
& 7, Westmorland St. Dublin*

*An arrangement of this Popular Air by M. J. J. Abel with new words by M. J. J. Abel is added to this Edition.*



2

*[Faint, illegible handwriting covering the majority of the page, likely bleed-through from the reverse side.]*



FOURTH EDITION.

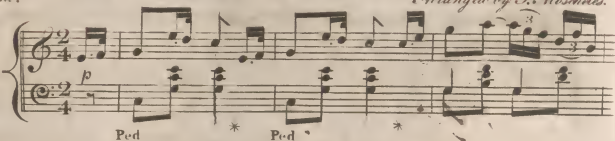
## THE SWISS BOY.

"DER SCHWEIZERBUE".

Written by W. Bell.

Arranged by F. Moschles.

ANDANTINO



Come, a.....rouse thee, arouse thee, my brave Swiss Boy! Take thy  
 Steh nur auf, steh nur auf, li...bor Schwei...r...bue, Steh nur

pail, and to la....bor a.....way, Come, a.....rouse thee, arouse thee, my  
 auf und milch dei...ne Kuh, Steh, nur auf, steh nur auf, li...bor

brave Swiss Boy! Take thy pail, and to la....bor a.....way.  
 Steh du in Gottes Na...men auf, Deine Kuh sind auf der / Al...me draunt, Steh nur

The Sun is up, with rud,dy beam, The Kine are thronging to the stream, Come a...  
 Steh du in Gottes Na...men auf, Deine Kuh sind auf der / Al...me draunt, Steh nur

..rouse thee, a..rouse thee, my brave Swiss Boy! Take thy pail, and to la...bor a  
auf, atch nur auf. lie... her Sch...i...zer...bue! Steh nur und nülch deine

2<sup>d</sup> VERSE.

way! Am not  
Mit Fin ich

I, am not I, say, a merry Swiss Boy, When I hie to the mountain a  
nit a lus...ti...ger Schwei...zer...bue, Fin i nit a lus...ti...ger

...way? Am not I, am not I, say, a merry Swiss Boy, When I  
Fin i nit lus...ti...ger Schwei...zer...bue, Fin i

hie to the mountain a...way? For there a Shep...bard  
nit e lus...ti...ger Pue lnd wena i Mor...gens

mai... den dear, A... waits my song with list'ning ear, Am not I, am not  
früh auf... steh, Zu... er... ste zu mein Dien... dl geh, Und dann singen wir a

I, then a merry Swiss Boy, When I hie to the mountain a... way?  
lus... ti... ges ju... he ju... he, Bin a lus... ti... ger Schwei... zer... bue.

## 3d VERSE.

Then at night, then at night, Oh! a gay Swiss Boy! In a...  
Und at wenn ich in das a Wirthshaus geh Sag a...

...way to my comrades a... way. Then at night, then at night, Oh! a  
ich der wir... thin gleich. Und wenn ich in das

gay Swiss Boy! In a... way, to my comrades a... way.  
Wirthshaus geh Sag wir... thin gleich.



The Cup we fill, the Wine is passd In Friend... ship round, un ...  
 Frau Wir... thin shenk du nur flein... sig ein sel es Bier oder weis Cham...

...till, at last, With "Good night," and "Good night," goes the  
 ...pag...ner Wein, Schenk nur ein, schenk nur ein, trink es

*lento*  
 hap...py Swiss Boy, To his Home and his slum... hers a ...way.  
 wir...derum aus, Und dann ge...hen wir froh nach Haus.

*f*



# WHILST THE MIST OER THE MOUNTAIN, 5

New Words by Mrs Clebury, adapted with new Symphonies & Accompaniments, to the admired Air of the SWISS BOY, by J. L. ABEL.

ADANTE.



While the mist oer the mountain is borne from the vale, And the torrent's rude dash on the

gale; While o'er the haulet dark tempests hurled, And the blast mows the pine forest bound,

On a crag of the singrau! fearlessly he, And look down on the storm clouds beneath him that fly, Oh

Land of our fathers the brave and the free, What clime on this earth is like thee.

(419)

The lightfooted Chamois bounds over the rock  
The hunter his swiftness doth mock;  
And follows his prey o'er the frowning glacier  
His bold heart a stranger to fear;  
Till eye sees him turn to the green sheltered spot  
Where his flocks crop the herbage, and rines his cot.  
Oh! land of our fathers, the brave and the free,  
What clime on this earth is like thee!

O land of our fathers, what soil is so blest,  
Bright Liberty's cradle and nest!  
Or who is so gay as the light Mountaineer  
Who roams o'er the wild, free as air!  
Whose bosom no dream of ambition infect  
When he turns to the home of his birthright and rest.  
Oh! land of our fathers, the brave and the free,  
What clime on this earth is like thee!

EVERY NEW MUSICIAN'S LIBRARY OF MERIT  
Piano-Forte, Harps, &c. &c. in the City of London.

ESTABLISHED UNDER ROYAL PATRONAGE FOR THE SALE OF

And all other Musical Instruments, from the most approved Makers, at the lowest Manufacturers' Prices, by  
**WILLIS AND CO.**

TO THE KING.

THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF CLARENCE, AND THE ROYAL FAMILY.

## \* THE TYROLESE MELODIES.

As sung by the RAINER FAMILY, with the Original Words—and an English Translation, by W. BALL, adapted for one or four voices, with an Accompaniment for the Piano-Forte, by J. MOSCHELES.

## VOL. I.

*Price Fifteen Shillings, containing :*

The Narrative of the Tyrolean Minstrel	
The Yodle	- - - Jodeln
The Swiss Boy	- - - or Der Schweizerjunge
The Alpine Hunter	- - - Der Alpen Jäger
"Says She"	- - - Sagt er
The Spring Time	- - - Die Frühlingszeit
The Chamois	- - - Die Gamen
Hither, Friends	- - - All Ent Nachbarsleuten
The Tyrolean War Song	- - - Der Tyroler Landsturm
Was die Mutter der Heil-	- - - Wann's Morgens früh
The Song of the Hunter	- - - Der Schützenlied
Was it now at One?	- - - War's vielleicht ein uns?
The Village Lay	- - - Lunterbach
Up to the Alps	- - - Auf die Alm
The Yodle Waltzes	- - - Die Jodeln Walzen

## VOL. II.

*Price Fifteen Shillings, containing:*

No. 13.	He is mine!	-	Mein Schatz
14.	The Mountain Lay	-	Alpenlied
15.	Die Forsaken	-	Die Verlassene
16.	The Shepherd's Boy	-	Der Schäferknabe
17.	The Switzer's Song of Home	-	Schweizer's Heimlied
18.	The Song of the Spring	-	Der erwachende Frühling
19.	The Contented Hunter	-	Der genussame Jäger
20.	The Tyrolian Song	-	Das Tyrolerlied
21.	The Happy Peasant	-	Der Zufriedene Bauer
22.	The Mountain Song	-	Das Tyrolerlied
23.	The Village Boy	-	Der Tyroler Bub
24.	The Village Chorister	-	Der Tyroler Chorist

IN THE PRESS, A THIRD NUMBER OF THE TYROLESE MELODIES

THE TYROLESE AIRS, SUNG BY THE RAINER FAMILY.

Are Arranged in the following manner, and published by Willis & Co.

*The Tyrolean Melodist, with the original German words, and an English translation, by <i>W. Ball</i> . The adaptation of the music for one or four voices, by <i>I. Moscheles</i> .	- No. 1 and 2, each	15
*Ditto, for one voice, by <i>W. Ball</i> and <i>I. Moscheles</i>	- No. 1 and 2, each	6
Ditto, for ditto and Guitar, by ditto and <i>C. Sola</i>	- No. 1 and 2, each	6
*Ditto, Two Songs, a Duett, and Trio	- No. 1 and 2, each	6
*Ditto, as a Divertimento for the Piano-Foro, by <i>I. Moscheles</i> , No. 1 and 2, each	- <i>H. Duenois</i>	5
Ditto, as Duets, for two performers on ditto, by <i>I. Moscheles</i> , No. 1 and 2, each	-	5
Ditto, as ditto, for Harp and Piano-Foro, with Flute and Violoncello accompaniments, by <i>T. Atwood</i>	- No. 1 and 2, each	10

Ditto, as ditto, for Harp and Piano-Forte, with Flute and Violoncello accompaniment, by N.C. Böcher	No. 1 and 2, each	10
Ditto, as ditto, for Flute and Piano-Forte, by Nickelson & Boskau, ditto, each		5
Ditto, as Trio for Flute, Violoncello, and Piano-Forte, by Nickelson & Boskau, ditto, each	No. 1, 2, 3, 4, each	5
Ditto, as Solos, for Flute or Violin, by Turle	No. 1 and 2, each	4
*Ditto, as Quadrilles, for Piano-Forte & Flute, J. WeipertNo. 1 and 2, each		4
*The Tyndale Melodics, as Quadrilles for the Piano-Forte, by Dumais		3
Ditto, ditto, as Duo for Flute and Piano-Forte, by Dumais	each	4
Ditto, as a Divertimento for the Harp, by N.C. Böcher		2
Ditto, with Variations for ditto, by N. Nickhausen		2
Ditto, as Trios for three Bagels, or three Flutes, by J. Treiger		3
Ditto, as Rondels for Flute, Violoncello, Harp, Cornet, and Nelson, each		2
Ditto, as ditto, for one or two performers on ditto, by J. F. Adel		3
Ditto, as a Divertimento for the Piano-Forte, by G. Kuhnauer	No. 1 & 2, each	3
Ditto, as ditto, for ditto, by J. Cullin		4
Ditto, for a Military Band, by J. Cullin		3
*The Swiss Boy, with German and English words, arranged by J. Muechles		2
Ditto, with Italian words, and six vocal variations (Su Valzate), by Gomis		10
*Der Schweizer, or the Swiss Boy, sung with the most rapturous applause, by the		2
Wunderliche Schwestern, with German and English words, with Vocal vers., by J. Pirat.		2
Ditto, with Vers. for the Piano-Forte, by J. Valentini		2
Ditto, as a Fantasia for Flute, by J. Valentini		4
Ditto, as a Piano-Forte Duet, by J. Pirat		2
Ditto, as Trio for the Piano-Forte, Violin, and Violoncello, by J. Pirat, and the		2
brothers Bohrer		6
Ditto, with Variations for the Harp, by J. Thipp		2

## NEW DUETS

Brother, Adieu	W. BALL	<i>Drechsler</i>	2	6
Deep in the dusky Lawn	J. A. WADE, Esq.	<i>J. Smith</i>	3	0
Fairy Vale and Fairy Glen	Geo. DARTLEY, Esq.	<i>C. E. Horn</i>	3	6
Flowing from the water glitteth	A. BROOKE, Esq.	<i>W. Ball</i>	3	0
In this fragrant Plain	T. H. BATLEY, Esq.	<i>G. F. Stummary</i>	2	6
Let Mrs. Smith	W. BALL, Esq.	<i>W. Ball</i>	3	0
Let Mr. and Susan	S. ARMOUD, Esq.	<i>Farquhar's Horn</i>	3	0
Pretty Maiden (24 edition)	C. E. HORN	<i>C. E. Horn</i>	3	0
The Spawning Eye	D. C.	<i>J. Blewitt</i>	3	0
<b>NEW GLEES.</b>				
*Dark before the Gale (24 edition) -	SIR W. SCOTT	<i>I. Willis</i>	3	0
*Blue Bells	Geo. DARTLEY, Esq.	<i>H. B. Gibson</i>	3	0
Brigant Branks	SIR W. SCOTT	<i>Mrs. Miles</i>	3	0
*Crows in a Cornfield (24 edition) -	W. ARBUTT, Esq.	<i>T. Phillips</i>	3	0
*The Good Shepherd and the Good Love	Rev. J. H. LUTHERTON	<i>Rev. J. H. Lutherton</i>	3	0
Deck not with Gems	T. H. BATLEY, Esq.	<i>W. Haines</i>	2	6
Farwell sweet whispering Echo	J. A. WADE, Esq.	<i>J. A. Wade, Esq.</i>	3	0
Go with the Gales	(Comic)	<i>Sir J. Stevenson</i>	2	0
*Old King Cole, Little Pips, & Hop! She	J. ATKINSON, Esq.	<i>Sir J. Stevenson</i>	3	0
See our Bark (34 edition)	J. F. M. DOWTON, Esq.	<i>C. C. Giffen</i>	2	0
*Tis Life to Young Lovers	H. B. GIBSON, Esq.	<i>Sir J. Stevenson</i>	2	0
When Damon is present (24 edition)	SIR J. STEVENSON	<i>J. Ditty</i>	2	0

## NEW GLEES.

*Dark before the Gale (2d edition) -	SIR W. SCOTT, Esq.	<i>I. Willis</i>	3	0
*Blue Bells	GEO. DARLEY, Esq.	<i>B. H. Gibson</i>	3	0
*Original Bells	SIR W. SCOTT, Esq.	<i>Mrs. Mills</i>	3	0
*The Gale, or Cornfield (2d edition) -	W. J. AUSTIN, Esq.	<i>W. J. Austin</i>	3	0
*Cupid; or, See the God of Love	REV. G. AUSTIN	<i>Sir J. Stevenson</i>	4	0
*Deek not with Gems	T. H. BAILEY, Esq.	<i>W. Howe</i>	2	6
*Farwell sweet whispering Echo	J. A. WADE, Esq.	<i>J. A. Wade, Esq.</i>	3	0
*The Gale	J. A. WADE, Esq.	<i>J. A. Wade, Esq.</i>	3	0
*Old King Cole, Little Pigs, & Hopt-Hoe (Comic)		<i>Corri, Lett, H. &amp; Co.</i>	1	6
*See our Bark (3d edition)	J. ATKINSON, Esq.	<i>Sir J. Stevenson</i>	3	0
*Tis Life to Young Lovers	J. F. M. DONOVAN, Esq.	<i>C. J. Clayton</i>	2	0
*The Gale, or Cornfield	W. J. AUSTIN, Esq.	<i>Sir J. Stevenson</i>	2	0
When Damon is present (2d edition)	SIR J. STEVENSON	<i>Ditto</i>	2	0

\* THE ABOVE PUBLICATIONS THUS MARKED, HAVE VIGNETTE TITLE PAGES.

EVERY NEW MUSICAL PUBLICATION OF MERIT

Piano-Fortes, Harps, &c. Let out on Hire in Town or Country.

AN EXTENSIVE LIBRARY FOR THE CIRCULATION OF MUSIC.

Harp, Guitar, and Violin Strings, Music Paper, Blank Books, Ruled Slates, and the PATENT BAR FOLIO, for holding Music, Prints, Newspapers, Pamphlets, &c. on a new and extremely simple construction, which secures the Contents as firmly as if Bound.

The Celebrated  
**ECHO DUETT,**

SUNG BY

Mr. Braham & M<sup>rs</sup> Salmon

at the

Oratorios.

Also at the

Vocal Concerts in London & Bath.

Composed by

**MR. BRAHAM.**

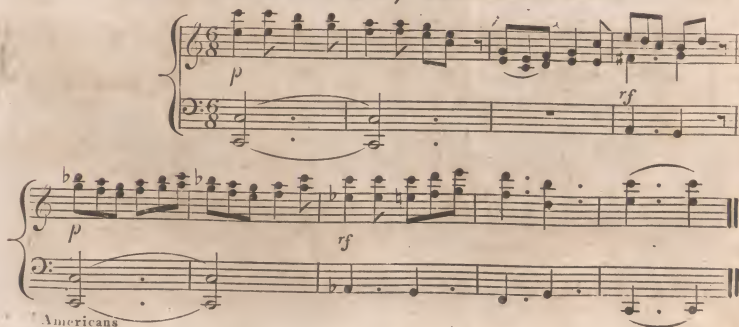
*Two or Three Parts.*

L O N D O N.

Price 2/.

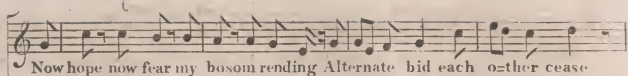
Published by Goulding, Dillmaine Potter & Co

20. Soho Square & to be had at 7 Westmoreland Str. Dublin.

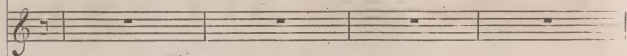
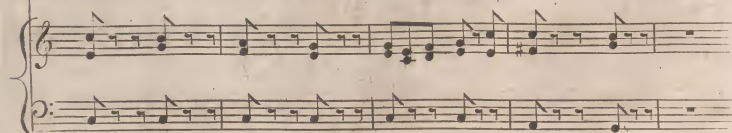
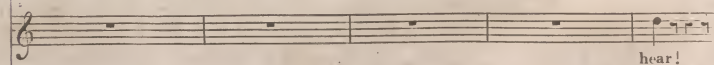
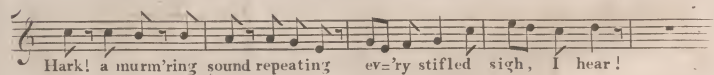
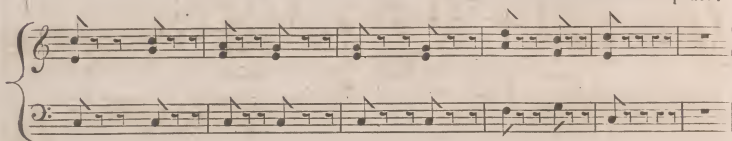
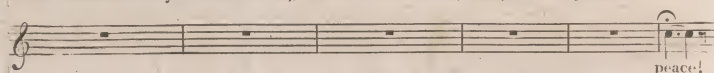
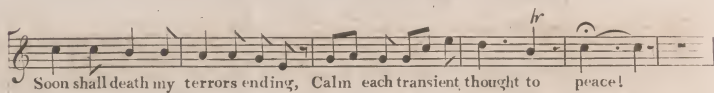
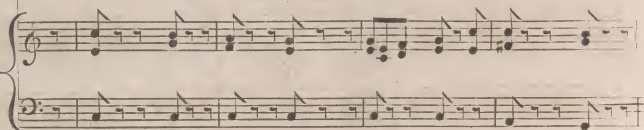




LOUISA



WILMOT

ACCOMP<sup>T</sup>

Americans



What can set this bosom beating A-las! 'tis mingled hope and fear!

hope and

Now they cease! this way retiring, And all is awful silence round!

fear!

silence round! Ah! sure those notes dear maid werethine, The

*rf* *p*

Americans

mine.

ec=ho=ing sounds, a=lone were mine, 'Tis 'tis her voice that meets my ear!

*p*

here speak

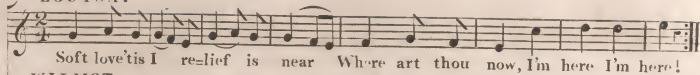
Say where art, thou whose voice I hear Oh! quickly speak, No longer

I come!

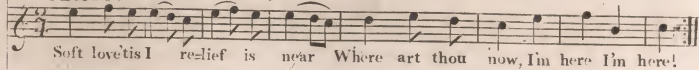
roam To give thee li=ber=ty I come!

Americans

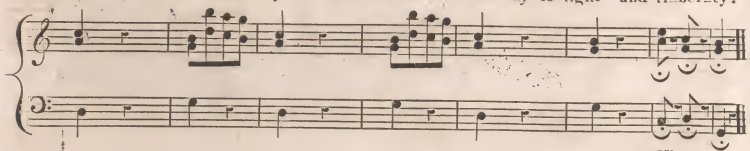
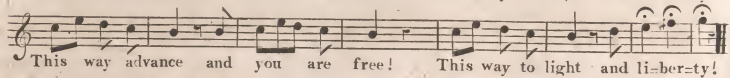
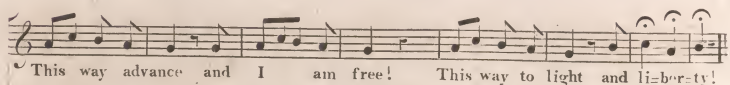
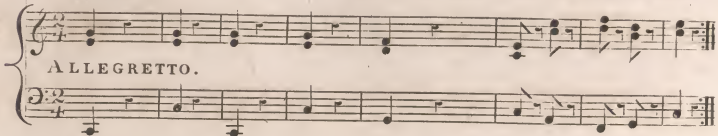
LOUISA.



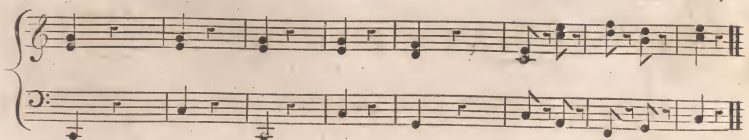
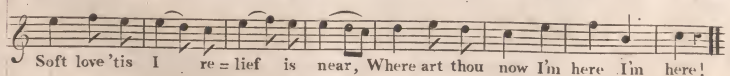
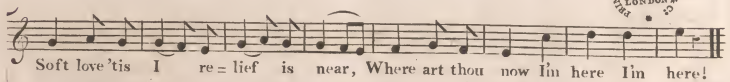
WILMOT.



ALLEGRETTO.



PRINTED BY GOULDING &  
SONS  
LONDON



C. D. P. 1185





*Time has not thinn'd my Flowing Hair;*  
A Celebrated

# CANZONE T,

FOR TWO VOICES

Composed by

*W. Jackson of Exeter.*

LIVERPOOL

Price 1/-

*Printed by Hume & Son, Castle Street & Church Street.*

*Cembalo*  
*Allegretto*

Time has not thinn'd my flowing Hair, nor bent me with his  
Time has not thinn'd my flowing Hair, nor bent me with his  
Iron hand, Ah! why so soon the blossom tear, ere Autumn yet the  
Iron hand, Ah! why so soon the blossom tear Ah!  
T.S. Fruit demand Ah! why so soon the Blossom tear Ah! why so soon the  
why so soon Ah! why so soon the Blossom tear Ah!

DUBLIN PAUL ALDAY 10 DAME  
SOLD BY 4 DOORS FROM PALACE ST STREET

Blof-som tear, ere Au-tumn yet the Fruit de-mand, ere Au-tumnyet the  
Ah! Ah! why so soon the Blof-som tear, ere

Fruit de-mand, the Fruit de-mand: Let me en-joy the chearful Day 'till  
Autumn yet the Fruit de-mand: Let me en-joy the chearful Day 'till

ma-ny a year has o'er me roll'd, Pleas'd let me tri-ble Life a-way, and  
ma-ny a year has o'er me roll'd, Pleas'd let me tri-ble Life a-way, and

sing of Love ere I grow old Let me en-joy the chearful Day 'till  
sing of Love ere I grow old Let me en-joy the chearful Day 'till

ma-ny a Year has o'er me roll'd pleas'd let me tri-ble Life a-way and  
ma-ny a Year has o'er me roll'd pleas'd let me tri-ble Life a..

sing of Love and sing of Love pleas'd let me tri - fle

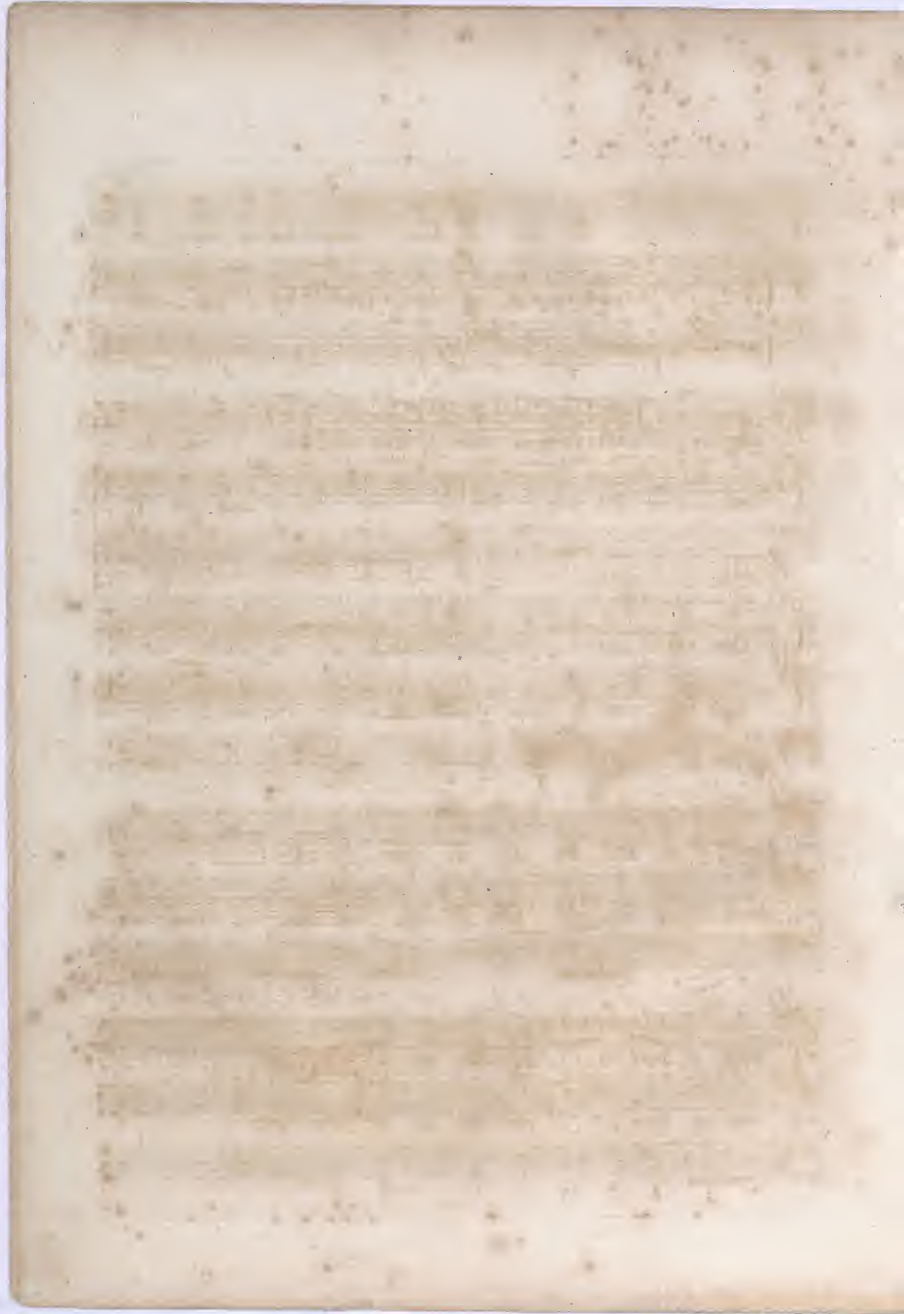
Life a - way and sing of Love sing of Love ere I

grow old, ere I grow old, pleas'd let me tri - fle Life a - way

pleas'd let me tri - fle Life a - way and

sing of Love ere I grow old, ere I grow old.







*Oh! Nanny wilt thou gang with me?*

Andante Espressivo.

The musical score is written for piano in G major, 2/4 time. It consists of five systems of staves. The first system is an instrumental introduction marked 'Andante Espressivo.' with a dynamic of 'mf'. The second system continues the instrumental introduction with a dynamic of 'sf'. The third system begins the vocal melody with the lyrics 'Oh! Nanny wilt thou gang with me, Nor sigh to leave the flaunting town; Can si-lent glens have'. The fourth system continues the vocal melody with the lyrics 'charms for thee, The lowly cot and rus-set gown! No lon-ger drest in silk-en sheen, No'. The fifth system concludes the vocal melody with the lyrics 'lon-ger deck'd with jewels rare? Say canst thou quit each courtly scene, Where thou wert fairest'. The piano accompaniment continues throughout, with dynamics including 'cres', 'p', and 'sf'. The score ends with a double bar line.

Oh Nanny.

4

of the fair? say canst thou quit this courtly scene Where thou wert fairest of the fair, where

thou wert fairest, where thou wert fairest, where thou wert fairest of the fair?

#### 4th VERSE.

And when at last thy love shall die, Wilt thou receive his part-ing breath: Wilt thou repress each

Oh Nanny.

*cres* *p*  
 struggling sigh, And cheer with smiles the bed of death! And wilt thou o'er his breathless clay, Strew

*cres* *f* *p*  
 flow'rs and drop the ten-der tear. Nor then regret those scenes so gay, Where thou wert fairest,

*f* *p* *cres* *f* *p*  
 of the fair? Nor then regret those scenes so gay, Where thou wert fairest of the fair; Where

*cres* *hr*  
 thou wert fairest, Where thou wert fairest, Where thou wert fair-est of the fair? *Sym.*

*cres* *f* *hr*

Oh Nanny.



*Oh Nanny.*  
 Arranged as a Duet

FOR TWO TREBLE VOICES

by Sir J. Stevenson.

Andante Espressivo.

The first system of the musical score consists of two staves. The upper staff is for the first voice, starting with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, marked with a forte 'f' dynamic. The lower staff is for the second voice, also in treble clef, starting with a mezzo-forte 'mf' dynamic and featuring a more rhythmic accompaniment of eighth notes.

The second system continues the musical score. It includes two vocal staves with lyrics and a piano accompaniment. The lyrics are: "Oh Nanny wilt thou gang with me, Nor sigh to leave the flaunting town? Can silent glens have". The music features a mix of eighth and sixteenth notes, with a piano accompaniment of chords and moving lines.

The third system of the musical score continues the piece. It includes two vocal staves with lyrics and a piano accompaniment. The lyrics are: "charms for thee, The low-ly cot and russet gown! No long-er drest in silk-en sheen, No". The music maintains the Andante Espressivo tempo, with a piano accompaniment of chords and moving lines.

Oh Nanny.



long-er deck'd with jewels rare, Say, canst thou quit each courtly scene, Where thou wert

No longer deck'd with jewels rare, Say, canst thou quit each courtly scene, Where thou wert

fairest of the fair? Say canst thou quit each courtly scene, Where thou wert fairest of the

fairest of the fair? Say canst thou quit each courtly scene, Where thou wert fairest of the

fair? Where thou wert fairest, where thou wert fairest, where thou wert fairest of the fair?

fair? Where thou wert fairest, where thou wert fairest, where thou wert fairest of the fair?

Oh Nanny.

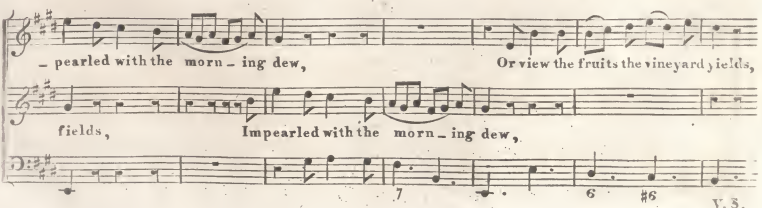
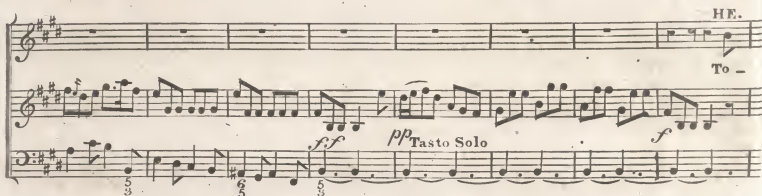
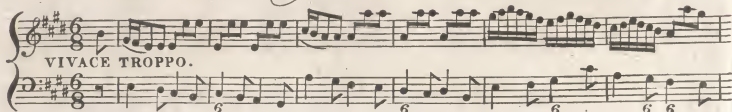


# Together let us range the fields.

as Sung by

M.<sup>r</sup> Braham & Miss Stephens. Pr. 1/6

Dublin Published by Daniel Alday, 10 Dame St.



There in close embower'd shades impervious to the noontide  
Or the apples clustering bough. There in close embower'd shades impervious to the noontide

ray, By tinkling rills, we'll love..... the sultry hours a -  
ray, on ro-sy beds we'll love..... the sultry hours a -

- way, we'll love..... the sultry hours a-way, we'll love.....  
- way, we'll love..... the sultry hours a-way, we'll

... the sultry hours a-way, the sultry hours a-way, we'll love.....  
love..... the sultry hours a-way, the sultry hours a-way, we'll

..... the sultry hours a-way.  
love... the sultry hours a-way.



Together Together  
To-gether To-gether To-gether let us  
To-gether let us range the fields Impearled with the  
range the fields Impearled with the morn- ing dew  
morn- ing dew Or the apples clust'ring bough. There in  
Or view the fruits the vineyard yields There in  
close embower'd shades impervious to the noontide ray, By tinkling  
close embower'd shades impervious to, the noontide ray, By tinkling rills  
rills on ro-sy beds we'll love..... the sultry hours a way, we'll  
on ro-sy beds we'll love..... the sultry hours a way,  
V. S.

Handwritten musical score for a song, featuring two systems of staves with lyrics and musical notation. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are written below the staves, and the musical notation includes notes, rests, and fingerings.

**System 1:**

love ..... the sultry hours a-way, the sultry hours a-way,  
 we'll love ..... the sultry hours a-way, the sultry hours a-

**System 2:**

By tinkling rills, on ro-sy beds, we'll love .....  
 -way, By tinkling rills, on ro-sy beds, we'll love .....  
 we'll  
 we'll  
 love ..... the sultry hours a-way, we'll love ..... the  
 love ..... the sultry hours a-way, we'll love ..... the

sultry hours a-way. By tinkling

sultry hours a-way. By tinkling

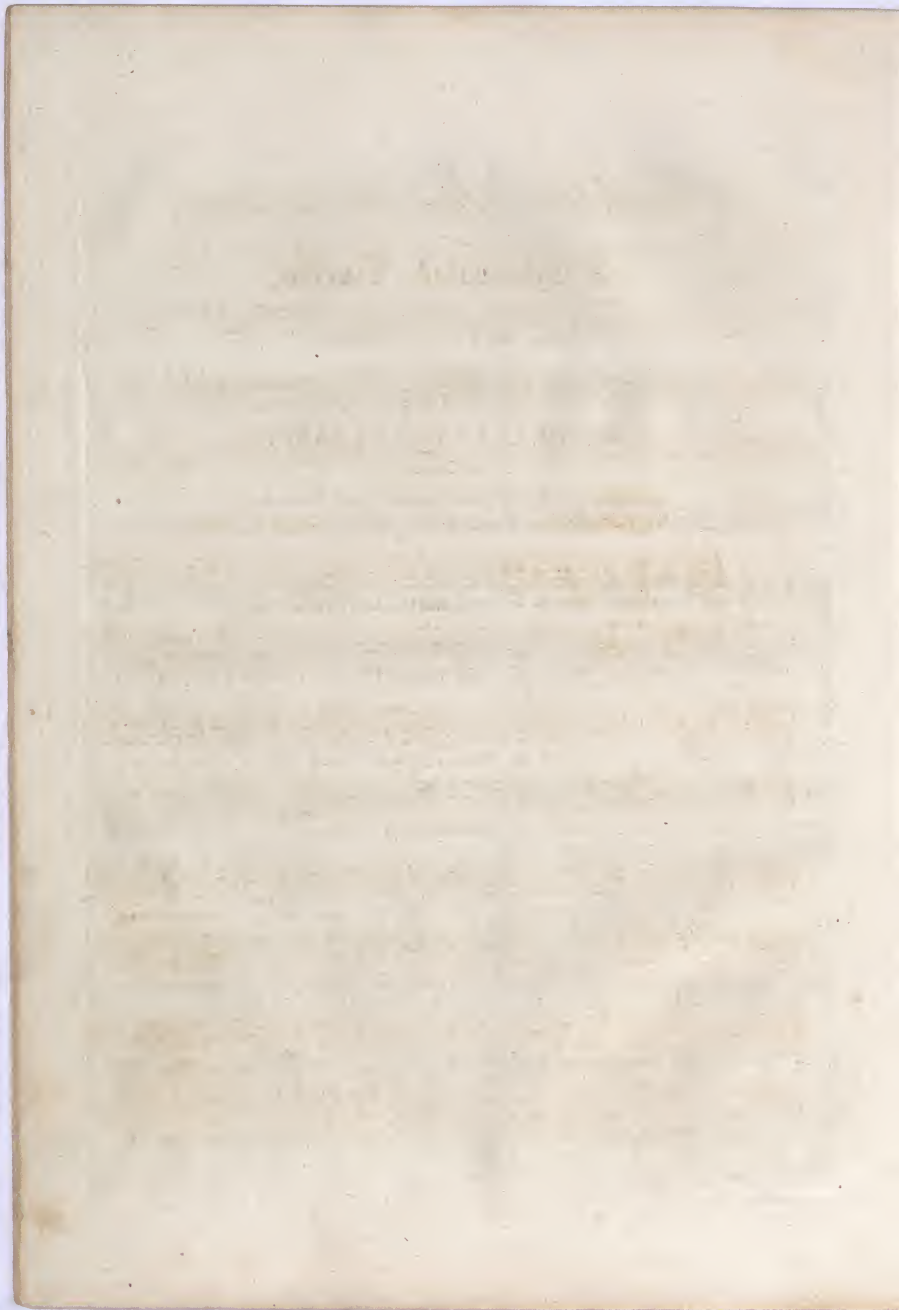
rills, on ro-sy beds, well love... the

rills, on ro-sy beds, well love... the

sultry hours a-way, the sultry hours... a-way.

sultry hours a-way, the sultry hours... a-way.

*ff* *pp* Tasto Solo.





*Could a Man be secure,*  
**A Celebrated Duetto,**  
 and the Favorite Round

**HOW GREAT IS THE PLEASURE.**

Price 1<sup>o</sup>

*London, Published by Goulding, D'Almaine, Potter & Co  
 N<sup>o</sup> 20, Soho Square, & to be had at 7, Westmorland St. Dublin.*

*Moderato.*

Could a Man be se - cure that his Life wou'd en - dure As of  
 Could a Man be se - cure that his Life wou'd en - dure As of old of  
 old for a thousand, a thousand long Years, Could a Man be se -  
 old for a thousand, a thousand long Years, Could a  
 cure That his Life wou'd en - dure As of old for a thousand long  
 Man be se - cure That his Life wou'd en - dure for a thousand long  
 Years, That his Life wou'd en - dure as of old for a thousand long Years;  
 Years, That his Life wou'd en - dure as of old for a thousand long Years;  
 Could a Man be secure



*p*  
What Arts might he know? what Acts might he do? What Arts might he

What Acts might, what Acts might he do? What Arts might he know? what

*cres*  
know? what Acts might he do? And all without Hurry, and all and all without  
Acts might he Acts might he do? And, all without Hurry, and all and all without

*p*  
Hur - ry or Cares And all without Hurry, and all and all without Hur - ry or Cares.  
Hurry or Cares And all without Hurry, and all and all without Hurry or Cares.

### Con Spirito

But we that have that have but span-long Lives that have but  
But we that have that have but span - - - long Lives but

*cres*  
span-long Lives The thicker must lay on the Plea - sure; And  
span-long Lives the thicker must lay on the Plea - sure; And

*p*  
since Time will not Time will not stay, We'll add the Night  
*p*  
since Time will not will not stay, We'll add the Night un - to the

Could a Man be secure

We'll add the Night un - to the day Well add we'll add the Night  
Day the Night un - to the day We'll add the Night We'll add we'll add the  
we'll add the Night un - to the Day, we'll add the Night un to the day, Night  
the Night un - to the Day, we'll add the Night un to the day, And  
And thus we'll fill thus we'll fill the Mea - sure, Well add the Night un to the  
thus we'll fill thus thus we'll fill the Mea - sure, Well add the Night un to the  
Day, And thus we'll fill thus we'll fill the Mea - sure.  
Day, And thus we'll fill thus thus we'll fill the Mea - sure.

## A ROUND BY DR HARRINGTON.

1 How great is the pleasure, how sweet the de - light, when  
2 How great is the pleasure, how sweet the de - light, when  
3 Sweet, sweet, how sweet the de - light, when  
soft Love and Mu - sic to - ge - ther u - nite  
Love soft Love and Mu - sic u - nite  
Harmony sweet Harmony and Love do u - nite

Could a Man be secure

Printed by Goulding &amp; Co 20, Abchurch Lane London

17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100



# NO MORE BY SORROW,

POLACCA, COMPOSED BY

*MR. BRAHAM.*

*& Sang by him, & also by*

*MR. SINCLAIR,*

in the OPERA of the

## CABINET.

Ent at Sta Hill.

Price 2.

*London, Printed & Sold by Chappell & C.<sup>o</sup> Music Sellers to His Majesty, 50 New Bond Str.<sup>t</sup>*

ALLEGRETTO

VOICE

PIANO

FORTE

1936



No more by sor - row chas'd my heart shall yield shall yield to, fell des -

pair now joy now joy repels th' envenom'd dart and conquers ev' - ry

care now joy repels th' envenom'd dart and con - quers conquers ev' - ry

care No more by sor - row chas'd my heart,

shallyield shall yield to fell des-pair now

joy - - - now joy - - re-pels now joy re-pels then venomid

dart and con - - - quers con - quers ev'ry

care and con-quers ev'ry care and con-quers ev'ry care. ev'ry

care - ev'ry care - - - - - No more by

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'care', followed by a quarter note 'ev'ry', and another half note 'care'. This is followed by a series of eighth notes and sixteenth notes, leading to the phrase 'No more by'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

sor - row chas'd my heart shall yield shall yield to fell des-pair Now

The second system of music continues the vocal line with 'sor - row chas'd my heart shall yield shall yield to fell des-pair Now'. The piano accompaniment consists of a continuous eighth-note figure in the right hand, while the left hand plays a series of chords and single notes.

joy repels th' venom'd dart and conquers ev' - - ry care now

The third system of music features the vocal line singing 'joy repels th' venom'd dart and conquers ev' - - ry care now'. The piano accompaniment continues with the eighth-note pattern in the right hand and supporting chords in the left hand.

joy repels th' venom'd dart and con - - - quers, conquers ev' - - ry

The fourth system of music shows the vocal line singing 'joy repels th' venom'd dart and con - - - quers, conquers ev' - - ry'. The piano accompaniment remains consistent with the previous systems.



care So in our woods the

Cres

hunted boar on na- - ture's strength re - - lies the

fo-rests echo the fo-rests e - - - cho with his

roar - - - in turn in turn the hun-ter flies

No more by sor-row chas'd my heart shall yield shall yield to fell des-pair now

joy repels then venom'd dart and conquers ev'-ry care now joy repels then

venom'd dart and con - - - quers ev'-ry care.

19/36

LOVE IN THINE EYES.

Jackson's favorite Duet.

NEWLY ARRANGED,

with an Accompaniment for the

Piano Forte,

BY

SIR JOHN STEVENSON.

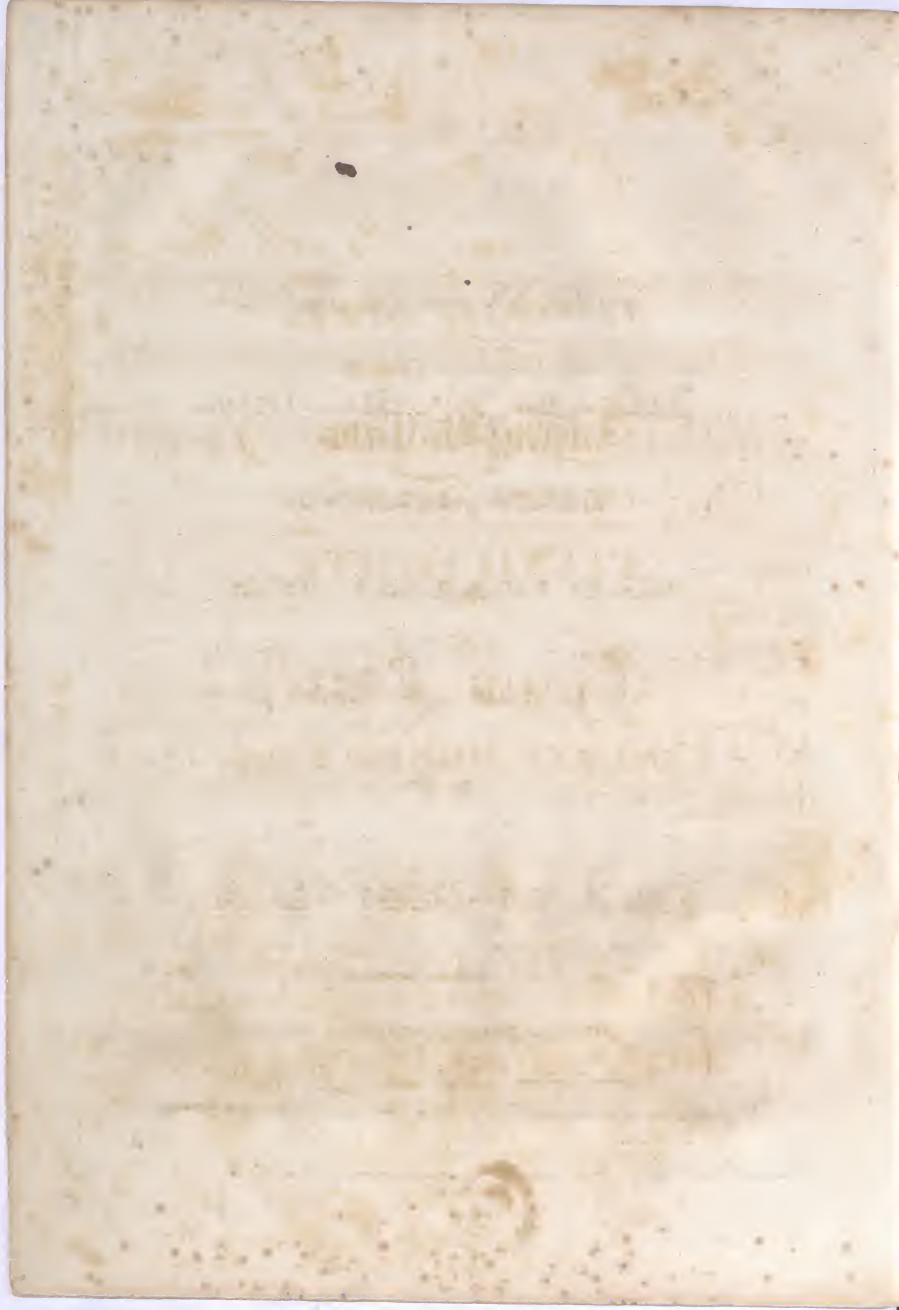
*Ent<sup>d</sup> at Sta Hall.*

*Price 2<sup>d</sup>*

DUBLIN, Published by I. WILLIS.

Sold by E. M<sup>c</sup> Cullagh, Royal Arcade, College Green, Dublin.







*Love my Mary dwells with thee,*  
**A FAVORITE DUET,**

*The Music Selected from the*

**Ancient Ballads**

*with an Accompaniment for the*

**PIANO FORTE,**

BY  
*Sir John Stevenson Mus. Doc.*

*The Words by*

**THOMAS MOORE ESQ<sup>R</sup>**

*Ent. at Sta. Hall.*

DUBLIN

*Price 2/.*

Published by W. POWER 4 Westmoreland St.

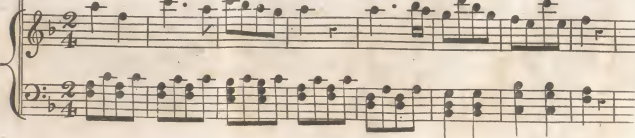
VOCE



MODERATO

PIANO

FORTE



VOLTI



HE

Love my MA-RY dwells with thee, On thy cheek his

SHE *Lento*

bed I see; No, that cheek is pale with care, Love can find no

*a Tempo* *Lento*

Roses there; no Roses there, no, no, no, no, no,

*a Tempo*

no Roses there, no, no.

## DUETT

'Tis not on the cheek of Rose Love can find the best re-

'Tis not on the cheek of Rose Love can find the best re-

pose, In my heart his home thou'lt see, There he lives and lives for thee,

pose In my heart his home thou'lt see, There he lives and lives for thee.

There he lives he lives for thee, there he lives for thee.

There he lives he lives for thee, there he lives for thee. Sym:

a Tempo

VOLT



HE  
Love my MA-RY ne'er can roam While he makes that eye his

SHE  
home No, the eye with sorrow dim, Ne'er can be a home for him

Ne'er can be no, no, no, no a home for

him no, no.



## DUETT

Yet 'tis not in beaming eyes, Love for e - - ver warmest.

Yet 'tis not in beaming eyes, Love for e - - ver warmest.

lies, In my heart his home thou'lt see, There he lives and lives for thee,

lies, In my heart his home thou'lt see, There he lives and lives for thee,

*Lento*

There he lives for thee, for thee, There he lives for thee.

There he lives for thee, for thee, There he lives for thee.

*Sym:*


*a Tempo*



*As it fell upon a Day.*  
**DUETTO, SINGING**  
*Miss Stephens and Mrs. M. Tree.*  
**IN SHAKESPEARE'S**  
**COMEDY OF ERRORS.**  
*Theatre Royal, Covent Garden.*

The Words from Shakspeare's Sonnets.

The Music composed by

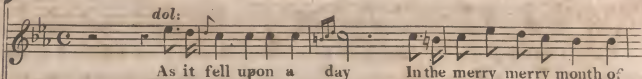
**HENRY R. BISHOP,** 

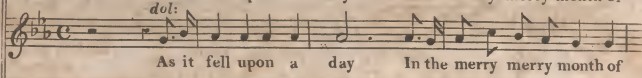
Composer of the Music to the Theatre Royal Covent Garden.


*Ed. 2to. Half.*

*Price 2s/-*

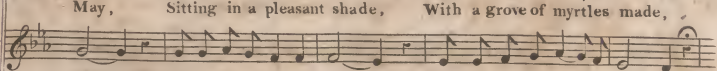
London Printed by Goulding and Dalmaine, 20, Soho Square. Also to be had at 7, Westmoreland Street Dublin.

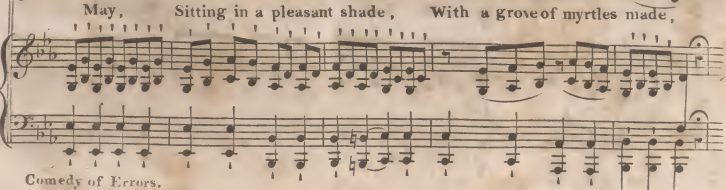
*Adriana.*   
dol: As it fell upon a day In the merry merry month of

*Luciana.*   
dol: As it fell upon a day In the merry merry month of

*Moderato.*   
f p pp

  
May, Sitting in a pleasant shade, With a grove of myrtles made,

  
May, Sitting in a pleasant shade, With a grove of myrtles made,



Comedy of Errors.





*dol:*  
As it fell upon a day In the merry merry month of  
*dol:*  
As it fell upon a day In the merry merry month of

May, Sitting in a pleasant shade With a grove of myr-tles  
May, Sitting in a pleasant shade With a grove of myr-tles

made. and Birds did sing, and  
made. Beasts did leap, Trees did grow,

*fp* *pp*

Comedy of Errors.

The musical score is written for three parts: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The tempo is marked 'dol.' (ad libitum). The lyrics are from Shakespeare's 'Comedy of Errors'. The piano part features a continuous arpeggiated accompaniment in the right hand and a more rhythmic bass line in the left hand. Dynamics include *pp* (pianissimo) and *fp* (fortissimo).



*cres:* *dol:*  
plants did spring; Ev'ry thing did banish moan, Save the Night = = = in =

*cres:*  
Ev'ry thing did banish moan, Save the Nightingale a =

*espress:*  
= gale a = lone, Savethe Nightingale a = lone; She, poor bird,  
= lone, Savethe Nightingale a = lone;

*Violon:*

*Calando.* *ad lib:*  
as all for = lorn, Lean'd her breast - - - up 'till a

The musical score is written for three systems. Each system contains a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a violin part (treble clef). The key signature is B-flat major (two flats). The first system includes the lyrics 'plants did spring; Ev'ry thing did banish moan, Save the Night = = = in =' with performance markings 'cres:' and 'dol:'. The second system continues the lyrics 'Ev'ry thing did banish moan, Save the Nightingale a =' with 'cres:'. The third system includes 'She, poor bird,' and 'Savethe Nightingale a = lone;' with 'espress:'. The fourth system includes 'as all for = lorn, Lean'd her breast - - - up 'till a' with 'Calando.' and 'ad lib:'. The violin part is labeled 'Violon:'.

Comedy of Errors.

thorn *Espress:* Cal<sup>o</sup>

She poor bird, as all for = lorn, Leand her breast - - - up -

*ad lib:* 2<sup>d</sup> time now would she cry - - now would she cry - -

'till a thorn: "Fie; fie; fie!" now would she cry, now would she cry:

2<sup>d</sup> time "Tereu, tereu, tereu!" by and by - - by and by - - - *Espress:*

"Tereu, tereu, tereu!" by and by, by and by - - - That to hear her so com = *Espress:*

That to hear her so com =

Comedy of Errors.

= plain, Scarce I could from tears re = frain - - For her griefs so lovely  
 = plain, Scarce I could from tears re = frain - - For her griefs so lovely

*rf* *slen:* *a tempo*  
 shown made me think, made me think up-on my own. made me think upon my  
*rf* *slen:* *a tempo*  
 shown made me think, made me think up-on my own. made me think upon my

*colla voce* *pp*

1<sup>st</sup> time. 2<sup>d</sup> time. *s. dol: ed espres:*  
 own. own. made me think, made me think - - up = on my  
*s. dol: ed espres:*  
 own. own. made me think, made me think - - up = on my

*f* *sosten:*

Comedy of Errors.



*legati*

own. made me think made me think - up = on my own. made me

own. made me think made me think - up = on my own. made me

*legati pp*

*cres:*

think up = on my own. made me think up = on my own. made me

*cres:*

think up = on my own. made me think up = on my own. made me

*f* think up = = on up = on - my own.

*ff* think up = = = on up = on - my own.

*pp* *ff*

Comedy of Errors.

PRINTED BY GOULDING  
SOMERSET  
LONDON



# SELECT VOCAL CATALOGUE. Published by Goulding and D'Almaine 20 Soho Square.

Those marked (\*) are Arranged by the most Celebrated Composers with Variations or as Roudos for the Piano Forte.

## SONGS

A Damsel stood to watch the light	BISHOP	1 6	O there's a mountain palm	BISHOP	1 6
* Ah can I ever forget thee Love	D2	1 6	O well do I remember	D2	1 6
* Are you angry Mother	D2	2	O then I think of thee	D2	1 6
A Lover's eyes can gaze	PARRY	2	Oh! thou obdurate	D2	1 6
* Ah why did I gather	KENDIN	1 6	Oh time thou shalt not boast yet	D2	1 6
Arabian Ballad "Ah bright is the blush"	PARRY	1 6	* O tell me how dear	ST VENNIN	2
Adieu what eyes hath Love	BISHOP	1 6	* O tell me how dear	D2	2
* And ye shall walk	D2	1 6	Of woman's smile	COOKE	1 6
Bee's wing	RAWLINGS	2	* O what a love (beauties my beloved)	BISHOP	2
Battle of the Angels	BISHOP	4	Rest my child	D2	1 6
* Be mine dear maid	D2	1 6	Shame to mankind	D2	2
* Bolder'd maid	BRAMHAM	2	* Should he be married	D2	2
* Bid me discourse	BISHOP	2	Sing Willow	D2	1 6
Blind minstrel	D2	1 6	Sister I have loved thee well	D2	1 6
Be the simplicity	WAKE	2	* Soldier gratitude	D2	1 6
Camel's Bell	BISHOP	1 6	Sons of Freedom	D2	2
Captain Bell "Proud on Isahel"	D2	1 6	* Sile seals my bonnie lassie	PARRY	1 6
Can we banish the past	BISHOP	4	Take all my love	BISHOP	1 6
County Guy	D2	1 6	* Tell me my heart	D2	2
Come Love to me	D2	2	The dew of the valley are over	D2	1 6
Dance is deserted	D2	2	The Sun is over the mountain	D2	1 6
Donald the pride of Dunblane	MAGGIE	2	The love that follows him	D2	2
Drop in a dragon	BISHOP	2	Traveller's Farewell	D2	2 6
Kcho Song	D2	2	* The sweet to the bonnie lake	WATSON	1 6
Every Bell has its Ring	D2	1 6	Tell me have you seen a boy	WAKE	1 6
Everwell thou east of Glen	D2	1 6	The love that follows him	BISHOP	2
Fair was my love	D2	1 6	The Earl's bride	MAGGIE	1 6
Fair Maid	KILLMARK	2	The Soldier from the War returned	D2	1 6
Everwell is the highlands	BISHOP	1 6	The voice of Staner	G. H. HERRERT	1 6
Fair thee well	KILLMARK	2	Thou art loved in every place	D2	1 6
Fair one take this rose	KILLMARK	1 6	There is a girl yet	A. R. HERRERT	2
Forward my Boat	STVENSON	1 6	With indigestion	D2	2
Gally Moscov's Bell	WAKE	1 6	When I have seen the hungry ocean	D2	1 6
Mark sweet Kcho over the hill	D2	1 6	When clouds of sorrow	D2	2
Here like the gem	BISHOP	2	When Opposites find his missing bride	MAGGIE	2
Hear Cupid hear	D2	1 6	* Waters of Elie	PARRY	2
He's all the world to me	D2	1 6	When day was scarce'd a win	BISHOP	2
He's a sign for me at parting	LODGE	2	When the soldier's field	H. R. HERRERT	1 6
He's a sign for me at parting	BISHOP	1 6	My little lass that binds the	BISHOP	2
He's a sign for me at parting	WAKE	1 6	Yes! I'll gang to the ewebucks	MAGGIE	2
Home sweet home	BISHOP	1 6	When the worm noon	T. COOKE	1 6
Hours of sorrow	Arranged by D2	2	Young Ellen	D2	1 6
Hope of youth	D2	2	Yes thou art gone	BISHOP	2
Hundreds the noblest wait on her tongue	D2	2		KILLMARK	2
I don't care to tell	PARRY	1 6			
I love had lost you	BISHOP	1 6			
I'm a soldier boy	STVENSON	2			
* In my house a Lady weeps	BISHOP	2			
* Isahel "Woe dearest wake"	D2	2			
Is't not I pra or a tire	D2	1 6			
I'll love thee night and day	D2	1 6			
* Is there a heart that never told	BRAMHAM	2			
Jill told when we parted	BISHOP	1 6			
King of a life	D2	2			
Let us seek the yellow shore	D2	2			
Little love is a mischievous boy	D2	1 6			
Love that follows him	D2	2			
Lochnagar	D2	1 6			
* Love has eyes	D2	1 6			
Love the gentle Lark	D2	2			
* Love dear wake to the spring	HORN	1 6			
Mad of Athens	KILLMARK	2			
* Meeting Bird Song	BISHOP	1 6			
* My little wife	GANNETT	2			
* My love is gone	STVENSON	2			
* Nigh to highland home	BISHOP	1 6			
* Soldier love	D2	1 6			
* Heart is fair	Arranged by PARRY	1			
* My own native Isle	BISHOP	1 6			
* My own native Rose	D2	1 6			
* My own	BRAMHAM	3			
* Not in the pinn'd Halls	BISHOP	1 6			
* Nor in the pride of Kildare	PARRY	1 6			
* O twine a wreath	D2	1 6			
* O come my love	KILLMARK	2			
* O light bounds my heart	BISHOP	2			
* O still remember me	D2	1			
* O sweet is the girl	D2	6			

## DUETS

* As it fell upon a day	BISHOP	2
Away when we first love	D2	2
An weep not Lady	D2	2
* Come hither thou little for a page	D2	2 6
Go the stars of night arise	D2	2
If thou canst live yet	VERTUE	2
I have thee	BISHOP	1 6
* Let mine shower descending	Arranged by D2	2
Mist there for ever	D2	2
* My pretty Page	D2	2 6
* Minute Gun at sea	KING	1 6
Now at moonlight's hour	THOMPSON	2
On a day	BISHOP	2
On who is love's celestial dream	VERTUE	2
Say thou art strive	BISHOP	2 6
See, oh see	D2	2
Shall I those beauties prize	BRAMHAM	2
Sir stronger than	BISHOP	2
Tell me gentle stranger	PARRY	2
To distant lands re-lying	BISHOP	2 6
To smiles more bewitching	D2	2
Was it the Nightingale's note of love	D2	2
* When thy Bosom	BRAMHAM	2 6
When a little Farm	MAGGIE	2
Whilst inconstant fortune smiles	BISHOP	2
We are too rising misdeeds	PARRY	2

## TRIOS

Crooked Age and Youth	BISHOP	2 6
Breath my harp	D2	1 6
How beautiful are the fields	D2	1 6
Vesper Bell	D2	3
The Gentle Heart	PARRY	1 6



*Swinging around as is bawling.*

*A Serenade,*

*The Words and Music*

*by*

**J. A. WADE ESQ.**

*Sing at Sea Ball.*

*Price 2/-*

**LONDON,**

*Published by J. Willis & Co. Royal Musical Repository*

*55 St. James's Street,*

*and J. Westmead, Street, Dublin.*



*ROYAL  
REPOSITORY*





# MORNING AROUND US IS BEAMING.

Sung with the most Rapturous Applause by  
M<sup>r</sup> PHILIPPS.

The Words & Music written &  
Arranged by J. A. WADE Esq<sup>r</sup>.

PIANO-  
FORTE.

*ten: con pedali*

Morn - ing - a - round us is beam - - ing, Star - light but

faint - ly is gleam - - ing, Wake - wake - with thy love To

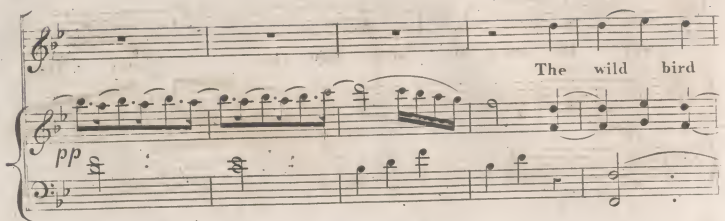
*legati*

roam in the grove, Is dearer than all thou art dream - - ing!

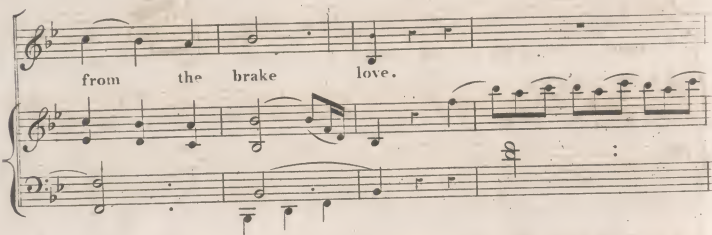
ROYAL MUSICAL  
REPOSITORY

1

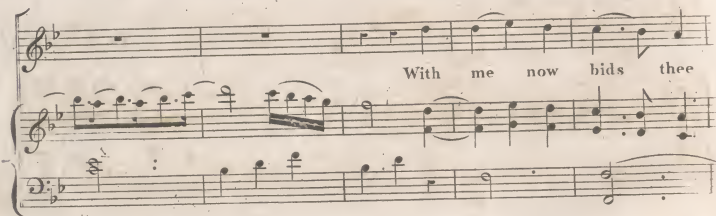
The wild bird



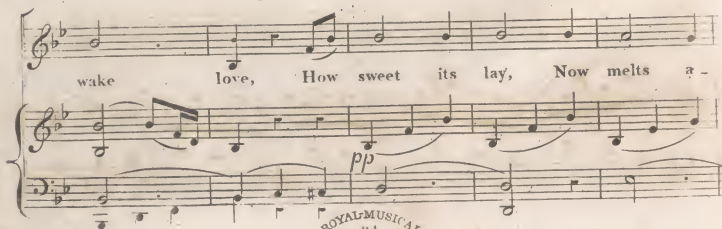
from the brake love.



With me now bids thee



wake love, How sweet its lay, Now melts a -



ROYAL MUSICAL  
REPOSITORY.

way In mu - sic o'er the lake love! How  
sweet its lay Now melts a - way In - mu - sic  
o'er the lake - - love!

*Dim*

ROYAL MUSICAL  
34  
REPOSITORY.

Roses through night-dew are break - ing, Ev'ry-thing sweet is a -  
wak - - ing, For e - ven the flowers that love the night's hours A  
peep at the Morn-ing are tak - - ing! -  
Then why art thou a - way love.

*p*

ROYAL MUSICAL  
84  
REPOSITORY.



From this sweet hour of  
day love Its dew-y light Tho' fair and bright Yet  
wants thy beau-ty's ray love Its dew-y light Tho'  
fair and bright Yet - - wants thy beau-ty's ray - - love.  
*Dim.*

ROYAL MUSICAL  
LIBRARY

EGYPTIAN HALL, PICCADILLY, (OPPOSITE BOND STREET,)

And 7, Westmorland Street, Dublin,

ESTABLISHED UNDER ROYAL PATRONAGE FOR THE SALE OF

# PIANO-FORTES, HARPS,

And all other Musical Instruments, from the most approved Makers, at the lowest Manufacturers' Prices, by

**WILLIS AND CO.**

**MUSIC SELLERS, & MUSICAL INSTRUMENT MANUFACTURERS,**

TO THE KING,

THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF CLARENCE, AND THE ROYAL FAMILY.

## NEW SONGS.

	AUTHORS.	COMPOSERS.	s. d.
The Banner should wave -	T. H. BAYLY, Esq.	J. C. Clifton	1 6
Blue Bonnets over the Border	SIR W. SCOTT -	J. Brooke	2 6
The Birds are singing sweet, my love	MRS. BRIDGES -	Mrs. Miles	2 0
The Bonnie Wee Wife (3d edition)	ROB. BURNS -	W. Ball	2 0
The Bee -	W. BALL -	W. Ball	2 0
The Canary Bird -	DITTO -	Ditto	2 0
Cherry Ripe (9th edition)	HERRICK -	C. E. Horn	2 0
Come Buy my Roses -	W. BALL -	Ditto	2 0
Daughter of Love (2d edition)	F. P. SHELTON -	Ditto	2 0
Day is Departing (Melody on 3 Notes)	W. BALL -	I. Willis	2 0
Deep mid the Buttle's Rage	M. SULLIVAN -	C. F. Horn	2 0
Dalton Hall -	SIR W. SCOTT -	Mrs. Miles	2 0
Deck us with Gems -	T. H. BAYLY, Esq.	W. Tardiff	1 6
*Eria's Harp -	T. H. B. TROTTER, Esq.	I. Willis	2 0
Evening Song of the Tyrolean Peasants	J. F. Esq.	J. Gos	2 0
Faiths Invitation -	T. H. BAYLY, Esq.	T. H. Bayly, Esq.	2 0
Family Man -	T. H. BAYLY, Esq.	Ditto	2 0
*Fly away pretty Moth -	DIAMOND, Esq.	M. Kelly	2 0
Forget Thee -	BUTLER DAVIES	Sir J. Stevenson	1 6
Flora that wreath to me -	T. H. BAYLY, Esq.	Ditto	2 0
He's a charming fellow	J. POOLE, Esq.	Mrs. Miles	2 0
Hush for the Bonnets of Blue (5th ed.)	ROB. BURNS -	C. Lee	2 0
The Horn of Chace (4th edition)	PERCY FARREN, Esq.	Carl Gilfert	2 0
*I'd be a Butterfly -	T. H. BAYLY, Esq.	T. H. Bayly, Esq.	2 0
I watch for thee -	MRS. C. B. WILSON	S. Walde	2 0
Last Green Leaf -	T. H. BAYLY, Esq.	T. H. Bayly, Esq.	1 6
Lo, Comrades, or, "Viva, Viva"	W. BALL -	Emperor Don Pedro	3 0
Lilies of the Valley -	T. H. BAYLY, Esq.	Sir J. Stevenson	2 0
The Land of the Stranger -	W. BALL -	Ditto	2 0
I fondly turn to thee, Mary -	HORACE SMITH -	M. Kelly	2 0
I love but thee (2d edition)	W. B. Esq.	Sir J. Stevenson	2 0
Lover's Mistake (5th edition)	T. H. BAYLY, Esq.	M. Kelly	2 0
May thy lot in life be happy	DITTO -	C. E. Horn	2 0
Morning around us beaming	J. A. WADE, Esq.	J. A. Wade, Esq.	2 0
My lonely Gull (2d edition)	A. LADY -	A. Lady	1 6
Nice Young Maidens -	GEO. DARLEY, Esq.	C. E. Horn	2 0
O'er the Valley, o'er the Mountain	AMATEUR -	Amateur	2 0
*Old Maid -	T. H. BAYLY, Esq.	C. E. Horn	2 0
Oh hear my sweet Gull (2d ed.)	DITTO -	J. Whitaker	2 0
Oh, ask me not to be your Bride	RISPER -	Risper	2 0
Our Island -	T. Phillips	T. Phillips	2 0
Rose upon the Tree -	DR. C. B. -	J. Ditchfield, Esq.	2 0
Rory Wine -	THOMSON -	P. Carchettini	2 0
*Rule Britannia, with Catalina's Portrait	P. J. HODGSON, Esq.	J. Brewer	1 6
Smart Young Bachelors -	IRISH -	Sir J. Stevenson	2 0
Savanna Delish -	DITTO -	J. Moscheles	2 0
*The Swiss Boy -	T. H. BAYLY, Esq.	J. Brooke	2 0
Tell me no more -	T. H. BAYLY, Esq.	J. Brooke	2 0
*This blooming Rose (5th edition)	T. PHILLIPS	T. Phillips	2 0
*White and Red Rose -	M. C. LOGAN, Esq.	J. Bennett	2 0
Year that's awa' -	J. BROWN -	Sir J. Stevenson	2 0

## NEW DUETS.

Brother, Adieu -	W. BALL -	Drecher	2 6
Deep in the dusky Lawn -	J. A. WADE, Esq.	J. Smith	3 0
Fairy Vale Bells -	GEO. DARLEY, Esq.	C. E. Horn	3 0
Go where the water glideth -	A. BROOK, Esq.	A. Lee	1 6
In this frigid Plain -	T. H. BAYLY, Esq.	G. F. Stansbury	2 0
Mr. and Mrs. Smith -	W. BALL -	W. Ball	3 0
Must I, Oh! love, surrender -	C. SHANNON, Esq.	R. O. Gaudry	2 0
*Master and Scholar -	S. ARNOLD, Esq.	Foreman's Horn	3 0
Oh, may we hope -	T. H. BAYLY, Esq.	Sir J. Stevenson	1 6
Pretty Maiden, why wander alone (2d.)	C. E. HORN -	C. E. Horn	2 0
Will you be my true love -	C. DIBDIN, Esq.	J. Whitaker	2 0

## NEW GLEES.

As gallily danced the moon-beams -	J. BREWITT -	J. Brewitt	4 0
*Bark before the Gale -	SIR W. SCOTT -	J. W. Ball	3 0
*Blue Bells -	GEO. DARLEY, Esq.	H. Gibson	3 0
Brigant Banks -	SIR W. SCOTT -	Mrs. Miles	3 0
*Crows in a Cornfield -	W. ABBOTT, Esq.	T. Phillips	3 0
Cupid; or, See the God of Love	REV. G. AUGUSTIN -	Sir J. Stevenson	1 6
Farwell sweet whispering Echo	J. A. WADE, Esq.	J. A. Wade, Esq.	3 0
Go gentle Gales -	(Comic)	Sir J. Stevenson	2 0
*Old King Cole, Little Pig, & Hog's She	J. ATKINSON, Esq.	Sir J. Stevenson	3 0
See our Bark (2d edition)	J. A. WADE, Esq.	J. A. Wade, Esq.	2 0
*'Tis a very merry thing -	J. F. M. DAVENANT, Esq.	J. C. Clifton	3 0
*'Tis Life to Young Lovers -	H. B. COVE, Esq.	Sir J. Stevenson	5 0
Welcome, Sons of Harmony	SIR J. STEVENSON	Ditto	2 0
When Damon's present -	SIR J. STEVENSON	Ditto	2 0

\* THE ABOVE PUBLICATIONS THUS MARKED, HAVE VIGNETTE TITLE PAGES.

EVERY NEW MUSICAL PUBLICATION OF MERIT.

Piano-Fortes, Harps, &c. Let out on Hire in Town or Country.

AN EXTENSIVE LIBRARY FOR THE CIRCULATION OF MUSIC.

Harp, Guitar, and Violin Strings, Music Paper, Blank Books, Ruled Slates, and the PATENT BAR FOLIO, for holding Music, Prints, Newspapers, Pamphlets, &c. on a new and extremely simple construction, which secures the Contents as firmly as if bound.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

## THE TYROLESE MELODIES.

\*As sung by the RAINIER FAMILY, with the Original Words—and an English Translation, by W. BALL, adapted for one or four voices, with an Accompaniment for the Piano-Forte, by J. MOSCHELES.

### VOL. I.

Price Fifteen Shillings, containing:

The Narrative of the Tyrolean Minstrel		
The Yodel		Jodeln
No. 1. The Swiss Boy -	-	Der Schweizerbue
2. The Alpine Hunters -	-	Der Alpen Jäger
3. "Says She" -	-	Sagt er
4. The Spring Time -	-	Die Frühlingszeit
5. The Chamois -	-	Die Gamsen
6. Hither, Friends -	-	All Enk Nachbarleuten
7. The Tyrolean War Song -	-	Der Tyroler Landsturm
8. When the Matin Bell -	-	Wenn i Morgens früh
9. The Song of the Hunter -	-	Das Schützenlied
10. Was it now at One? -	-	War's vielleicht ein eins?
11. The Village Lay -	-	Lauterbach
12. Up to the Alps -	-	Auf die Alm
The Yodel Waltzes -	-	Die Jodeln Waltzes

### VOL. II.

Price Fifteen Shillings, containing:

No. 13. He is mine! -	-	Mein Schatz
14. The Mountain Lay -	-	Alpenlied
15. The Forsaken -	-	Die Verlassene
16. The Shepherd Boy -	-	Der Sanderbue
17. The Switzer's Song of Home -	-	Schweizer's Heimweh
18. The Song of the Spring -	-	Der erwachende Frühling
19. The Contented Hunter -	-	Der genussige Jäger
20. The Tyrolian Song -	-	Das Tyrolerlied
21. The Happy Peasant -	-	Der zufriedene Bauer
22. The Mountaineer -	-	Das Tyrolerlied
23. The Tyrolean Boy -	-	Der Tyrolerbue
24. The Village Chorister -	-	Der Dorf Cantor

## THE TYROLESE AIRS, SONG BY THE RAINIER FAMILY.

Arranged in the following manner, and published by Willis & Co.

The Tyrolean Melodies, with the original German words, and an English translation, by <i>W. Ball</i> . The adaptation of the music for one or four voices, by <i>J. Moscheles</i> .		15
*Ditto, as Trios, for one voice, by <i>W. Ball</i> and <i>J. Moscheles</i>	No. 1 and 2, each	6
Ditto, for two voices, by <i>W. Ball</i> and <i>J. Moscheles</i>	No. 1 and 2, each	6
*Ditto, Two Songs, a Duet, and Trio -		
Ditto, as a Divertimento for the Piano-Forte, by <i>J. Moscheles</i> . No. 1 and 2, each		10
Ditto, as Duets, for two performers on ditto, by <i>J. Moscheles</i> . No. 1 and 2, each		10
Ditto, as ditto, for Harp and Piano-Forte, with Flute and Violoncello accompaniments, by <i>T. Atwood</i>	No. 1 and 2, each	8
Ditto, as ditto, for Harp and Piano-Forte, with Flute and Violoncello accompaniments, by <i>N. C. Beckus</i>	No. 1 and 2, each	8
Ditto, as ditto, for Flute and Piano-Forte, by <i>Nicholson &amp; Beckus</i> , ditto, each		6
Ditto, as Trio, for two Flutes and Piano-Forte, by <i>Sedlitzke</i> , No. 1, 2, & 3, each		6
Ditto, as Solos, for Flute or Violin, by <i>Turtle</i>	No. 1 and 2, each	3
*Ditto, as Quadrilles, for the Piano-Forte, with an accompaniment for the Flute, by <i>J. Weininger</i>	No. 1 and 2, each	4
*The Tyrolean Melodies, as Quadrilles for the Piano-Forte, by <i>Denis</i>		4
Ditto, as a Divertimento for the Harp, by <i>N. C. Beckus</i>		4
Ditto, with Variations for ditto, by <i>M. Stockhausen</i>		1
Ditto, as Trios for three Bugles, or three Flutes, by <i>R. Dressler</i>		3
*Ditto, as Rondos for the Piano-Forte, by <i>Burrows</i> , <i>Gomis</i> , and <i>Nielson</i> , each		2
Ditto, as ditto, for one or two performers on ditto, by <i>A. Vogt</i>		2
Ditto, as a Divertimento for the Piano-Forte, by <i>G. Kalmann</i>	No. 1 & 2, each	2
Ditto, as ditto	for ditto, by <i>J. Calkin</i>	4
Ditto, for a Military Band, by <i>R. Dressler</i>		10
*The Swiss Boy, with German and English words, arranged by <i>J. Moscheles</i>		2
Ditto, with Italian words, and six vocal variations (Su Valzette), by <i>Gomis</i>		2

### IN THE PRESS,

"Der Schweizerbue," or the Swiss Boy, sung with the most rapturous applause, by Mademoiselle Sonntag, with Vocal variations, by J. Pizet.  
Ditto, for the Piano-Forte, by ditto.  
Ditto, as Trio for the Piano-Forte, Violin, and Violoncello, by J. Pizet, and the brothers Bolzer

*How gently, when the Sun's descending,*  
the Celebrated Letter Duet;

Sung by  
M<sup>rs</sup> Pichers & M<sup>rs</sup> Stephens,  
in the Comic Opera called the  
**MARRIAGE OF FIGARO,**  
at the Theatre Royal Covent Garden.

Composed by  
**MOZART,**  
Here adapted to the English Stage, and arranged from the French by

**HENRY R. BISHOP;**

Ed: at Sta. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Pt: 1/6

London Printed by G. Aldine, Potter & Co. 20, N. W. Chancery Square, & to be had at 7, W. Strand Street, Dublin.

Susanna (Writing) Countess (dictating)

ANDANTINO

CON MOTO

Clar: *dol ed espres:* *pp*

"How gently" "gently when the Sun's de =

Sus: (Writing) Countess.

ascending When the Sun's de = scending "Wave the

*mf* Clar:

Sus: (Writing)

piners, by Zephyr's fann'd." "Wave the piners by Zephyr's fann'd."

*mf* Clar: *eres*

M. Pichers & M. Stephens.



Countess. Sus: (Writing)

"In - - the grove - - thy love - - at = tending In the

*pp* *mf* *p*

Countess. Sus: (Writing)

grove, In the grove thy love at = tending In the grove

*cres* *p*

Countess. Sus:

thy love at = tending The rest he'll surely under = stand Yes, he'll surely under =

Sus: Clar: *mf*

= stand sure = = ly surely the rest he'll un = der = = stand

Countess

yes - - the rest - - he'll un = = der = = stand

*cres* *cres* *p*

Marriage of Figaro.



(Pointing to the Letter & reading)

(reading) gently when the Sun's des = cend = ing (reading)

gently when the Sun - "Wave - - - the pines by Zephyr's

(reading) "In - - - the grove thy love at = tending Yes! the

fann'd the rest he'll sure = ly un = der =

rest he'll un = der = stand He'll un = = der = = stand yes the

= stand He'll un = = der = = stand sure = = ly the

colla voce cres

Marriage of Figaro.

or rest hell

rest hell surely under=stand! yes! the rest.. hell un = der = stand The

rest hell un = der = stand surely the rest.. hell un = der = stand

*colla voce*

rest, the rest Hell un = der =

Hell un = der = stand. The rest the rest

or or *ff* *f*

= stand hell un = = = der = stand hell un = = = der = stand

hell un = = = der = stand hell un = = = der = stand

*ff* *f*

Marriage of Figaro

W. & A. GUTHRIE  
SOMERSET  
LONDON

*Bid me discourse,*

*Sung by*

MISS M. TREE.

*In Shakespeare's Comedy called*

'TWELFTH NIGHT.'

*Performed at the*

THEATRE ROYAL COVENT GARDEN.

*The Poetry from Shakespeare's Sonnets*

*The Music composed by*

HENRY R. BISHOP.

*Ent. Sta. Hall.*

*Price 2/-*

L O N D O N,

*Published by Goulding and D'Almeida,*

20, Soho Square,

*and to be had of all Music Sellers in the United Kingdom.*

RB



# Bid me discourse.

Sing by

MISS M. TREE.

Also by

Miss Stephens.

at the

NOBILITY'S & PUBLIC CONCERTS.

The Poetry by Shakespeare.

Music composed by H. R. Bishop.

ALLEGRO

Moderato ma

Con anima

Obo: solo

The musical score is written for piano and oboe. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as ALLEGRO, Moderato ma, and Con anima. The score includes various musical notations such as triplets, crescendos (cres), fortissimos (ff), and decrescendos (decres). The oboe part is marked 'Obo: solo' and 'mf'. The piano part features dense chordal textures and melodic lines. The score is divided into four systems, each with a treble and bass staff. The final system ends with a double bar line.

Twelfth Night.



## V I O L A .

Bid me dis - course I will en - chant thine ear, Or like a Fairy

*pp stacc:*

trip upon the green

I will en - chant thine ear

Or like a Fairy trip upon the green

Or like a Nymph

With bright and flowing hair

Twelfth Night.

Or like a Nymph Or like a Nymph With bright and flowing hair With

*stacc:*

bright and flowing hair Dance dance on the sands dance dance on the

*cres f*

sands on the sands Da

*f f f pp*

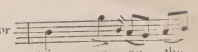
nce And yet no footing seen and yet no footing seen

*cres f f f*

Twelfth Night.

Bid me discourse I  
*ff* *rf rf rf* *pp stacc:*  
 will enchant thine ear Or like a Fai - ry trip upon the green  
*scheroso*  
 trip trip up - on . . . the green Bid me discourse  
*ff* *pp stacc:*  
 I will en - chant thine ear Or like a Fairy trip upon the green.  
*ff*

Twelfth Night.

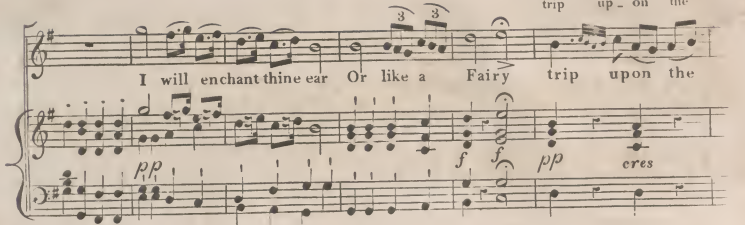
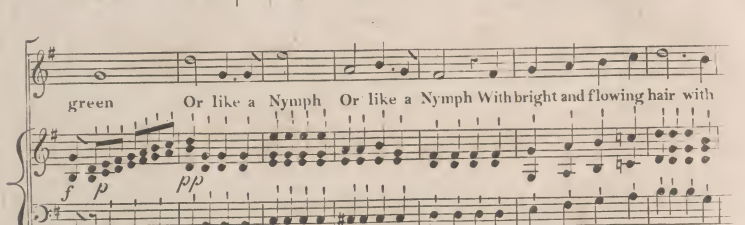
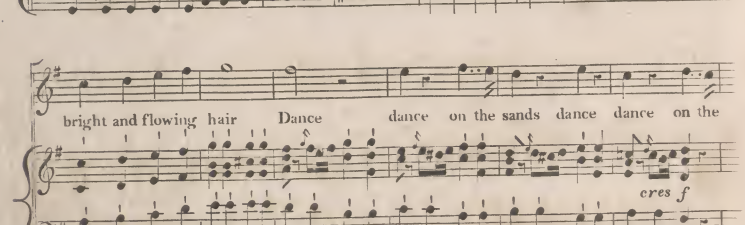
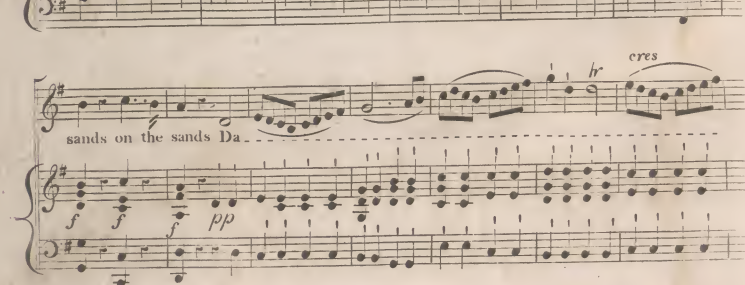
or  trip up on the

I will enchant thine ear Or like a Fairy trip upon the

green Or like a Nymph Or like a Nymph With bright and flowing hair with

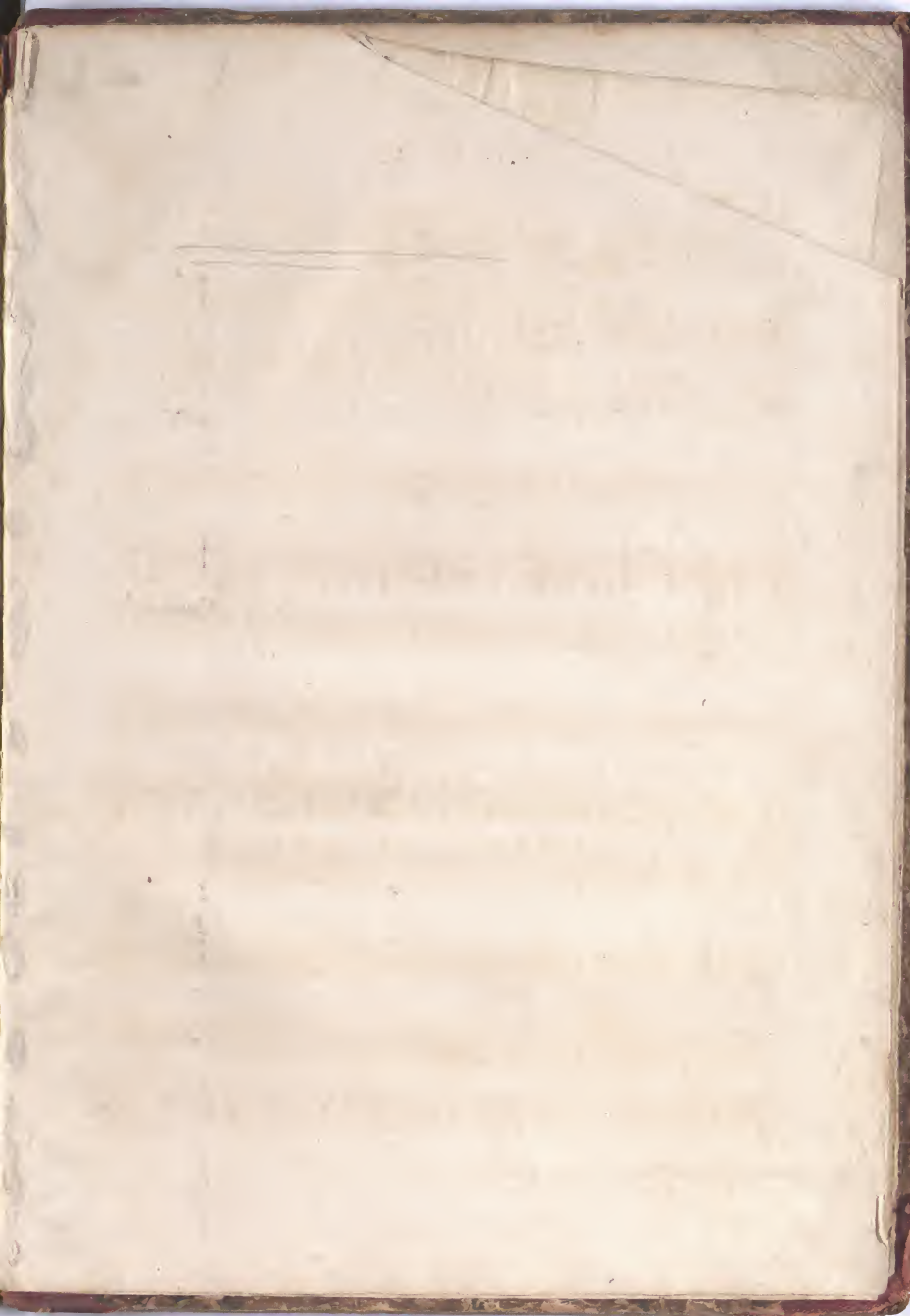
bright and flowing hair Dance dance on the sands dance dance on the

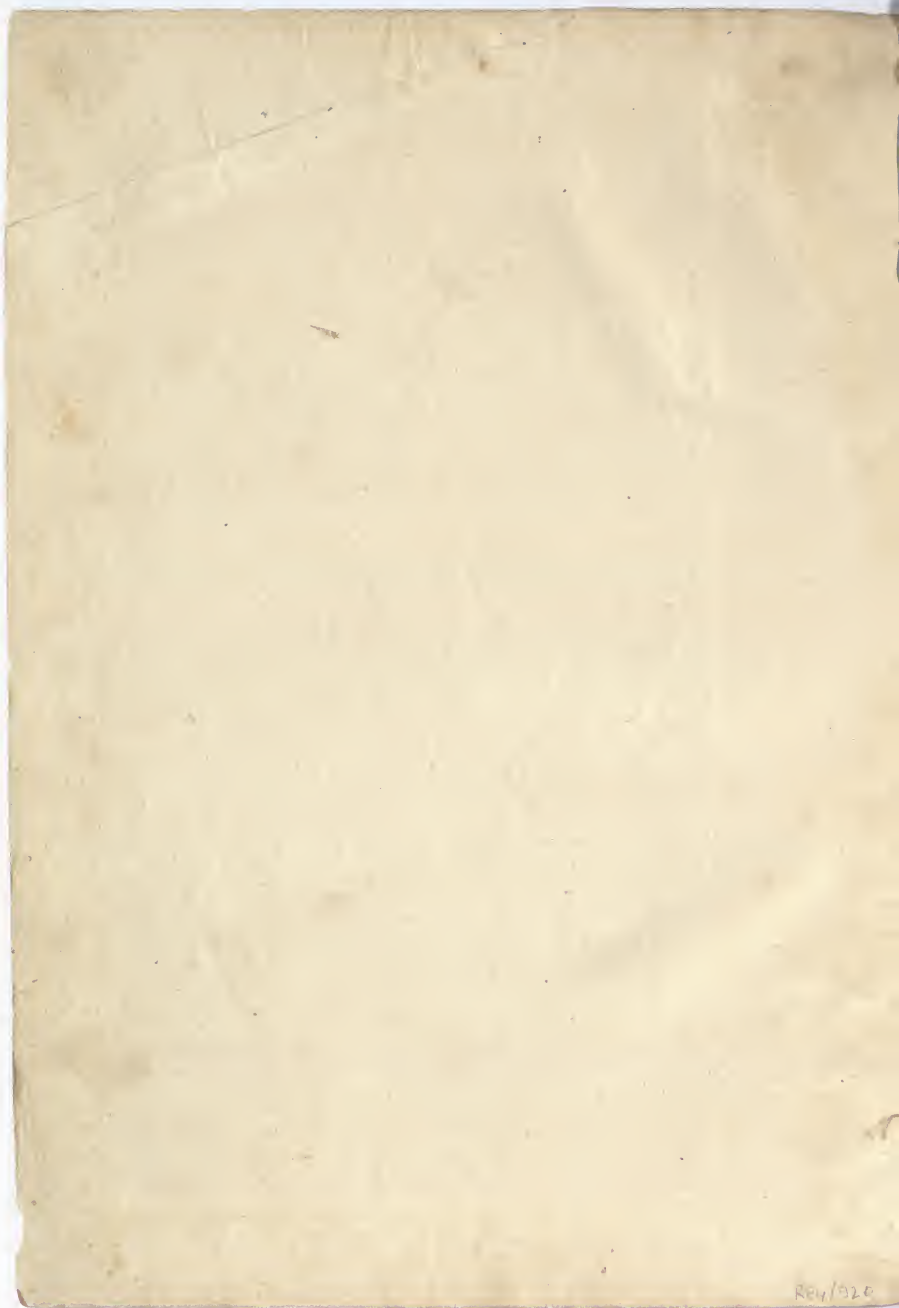
sands on the sands Da

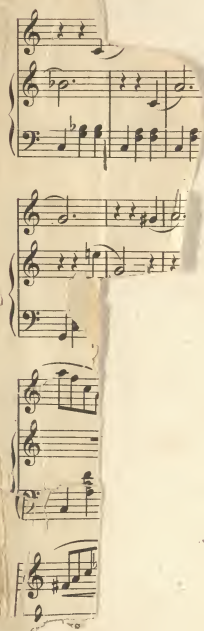





Twelfth Night.











From the collections of Sydney Living Museums / Historic Houses Trust of NSW